The Centennial Exposition 1876 in Stereoviews

By J. Clement August 2026

Most information is taken from the Wikipedia article on the Exposition.

According to the Wikipedia "The **Centennial International Exhibition**, officially the **International Exhibition of Arts, Manufactures, and Products of the Soil and Mine**, was held in Philadelphia, Pennsylvania, from May 10 to November 10, 1876. It was the first official world's fair to be held in the United States and coincided with the centennial anniversary of the Declaration of Independence's adoption in Philadelphia on July 4, 1776."

"A severe heat wave began in mid-June and continued into July, hurting attendance. … Although not financially successful for investors, the Centennial Exposition impressed foreigners with the industrial and commercial growth of the country. The level of exports increased, the level of imports decreased, and the trade balance grew in favor of the United States." (Wikipedia)

The exposition was thoroughly photographed especially by The Centennial Photograpic Co. "The Centennial Photographic Company was formed by William Notman and Edward Wilson, editor of the Philadeplphia photographer. The company, which employed 100 members of staff, was active in Philadelphia circa 1876-1890. It sold stereoscopic views. The firm had a monopoly on photographs taken at the Philadelphia Centennial International Exhibition (Cooke 1994, p.788-789)." (Cook, Ramsay ed. (1994), 'Dictionary of Canadian Biography'. Volume XIII - '1901-1910'. Toronto: University of Toronto Press.)

For more information see: The Centennial Effect: When Photography Replaces Memory – PhillyHistory Blog which claims that the company had many more employees.

The company had many photographers and sold stereoviews for $0.25, with regular pictures at higher prices. The incomplete catalog of their photos (archive.org/details/catalogueofcente00cent) only shows up to 1980, but the stereoview numbers do range up at least twice that number. The photographers are not credited.

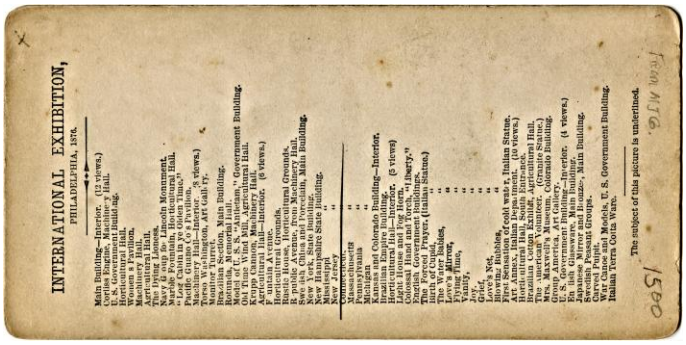
The stereoviews created in 1876 were limited by the available photographic negatives which required 5 seconds for exposure in bright sunlight. As a result moving people appear as blurs, but if stationary for a couple of seconds look like ghosts. The difficult indoor lighting caused problems. The photographs have variations of intensity and sharpness across them as well as spots on the original negatives or due to age. The alignment of the right and left images is often poor. The images presented here have been partially restored, refocused and realigned to bring out details. The original titles on the stereoviewss have been preserved when possible. The right and left images have been slightly cropped to remove disturbing frame violations. Most of the images are from the Library of Congress, with some from other web sources and scans of purchased stereoviews.

The images are shown as restored stereoviews 7 inches wide. In addition easy to read information has been added under the images The sources of the cards::
(LOC) www.loc.gov search: philadelphia centennial exhibition stereo
(WiK) Wikimedia Commons search: centennial stereo
libwww.freelibrary.org/digital/search/?subjectID=2952
(JC) Scans by J. Clement

A few identified individual photographers took photos at the exhibition. While most of the views are identified as the Centennial Photographic Company, there are series of views with logos which are not identified. They may be reprints from the original Centennial Photo Co. negatives.

The Centennial Photograpic company issued their stereoviews on 7 by 4.25 inches (10.2 by 17.5 cm) on cream colored cards. Stereoviews were all the same width for viewing on Holmes-Bates stereoscopes. The front had the name for the exposition and the company's name. The back side had the following logo. Most of their cards had number and photo title on the right image.

There are a series of cards with similar mirror image logos on the front left and right. There is no company name. 7x3.4 inches (10.2x8.6 cm) they have a series of image titles on the back with the name of the one on the front underlined.



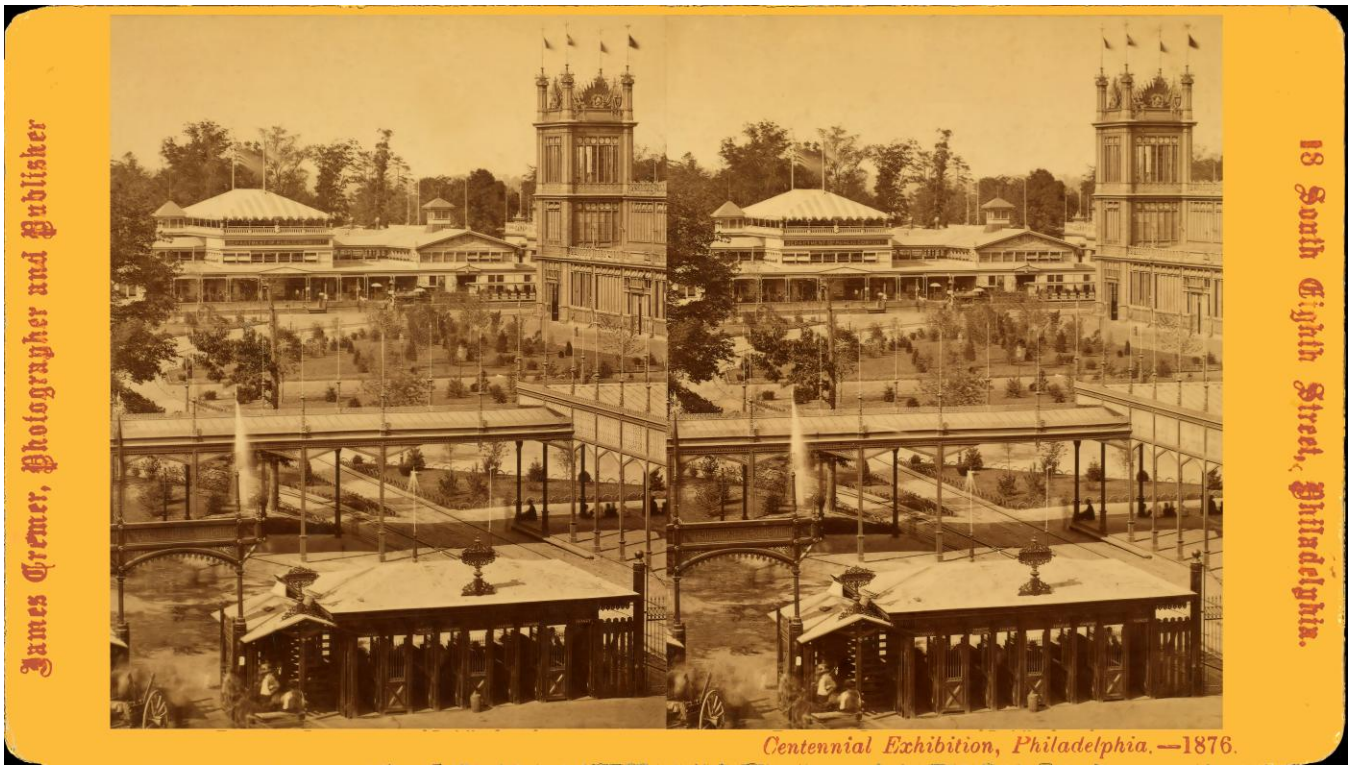
The left side logo is shown below.

In edition there is a series of Centennial stereoviews with the logo "NEW EXCELSIOR" below. That name may have been used to suggest photos by W. A. Chase on his Excelsior label. The size is the same as the card above and the back is blank.

“More than 200 buildings were constructed within the exposition's grounds, which were surrounded by a fence nearly three miles long.[18] There were five main buildings in the exposition. They were the Main Exhibition Building, Memorial Hall, Machinery Hall, Agricultural Hall, and Horticultural Hall. Apart from these buildings, there were separate buildings for state, federal, foreign, corporate, and public comfort buildings. This strategy of numerous buildings in one exposition set it apart from the previous fairs around the world that had relied exclusively on having one or a few large buildings.” (Wikipedia)

It is not possible to find a complete series of all Centennial stereoviews for free on the web, and buying them can be very expensive. So, this compilation of 3D images of the Centennial exposition is just a scattering of various views. It is organized around areas and specific types of subjects. The stereoviews often have very sketchy labels, so the organization may not be correct.

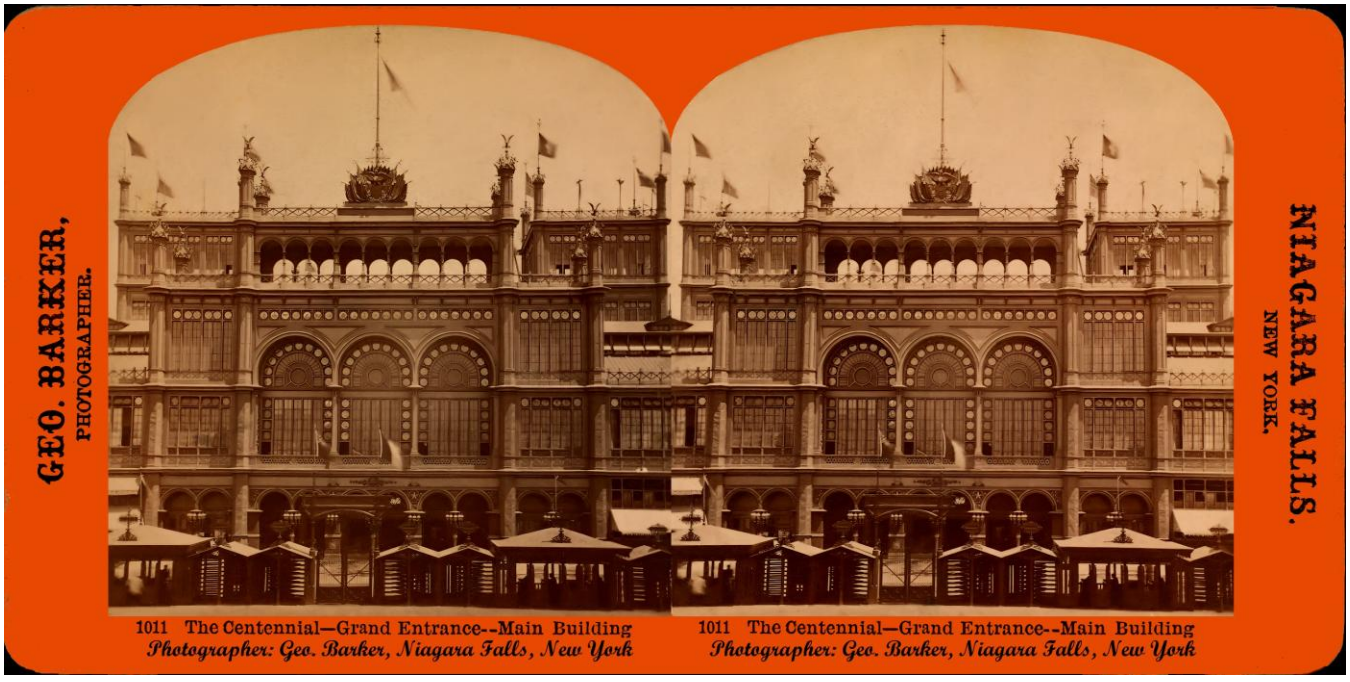
Entrance gates by unknown photographer (Wik)


James Cremer, Photographer and Publisher
18 South Eighth Street, Philadelphia.
Centennial Exhibition, Philadelphia.—1876.

18 South eighth St, Philadelphia, Entrance gate, Public Comfort building, Photo:James Cremer (WIK)

James Cremer 1821-1893 was born in England and emigrated to Philadelphia. He was known for his portraits and was one of the largest producers of stereoviews.

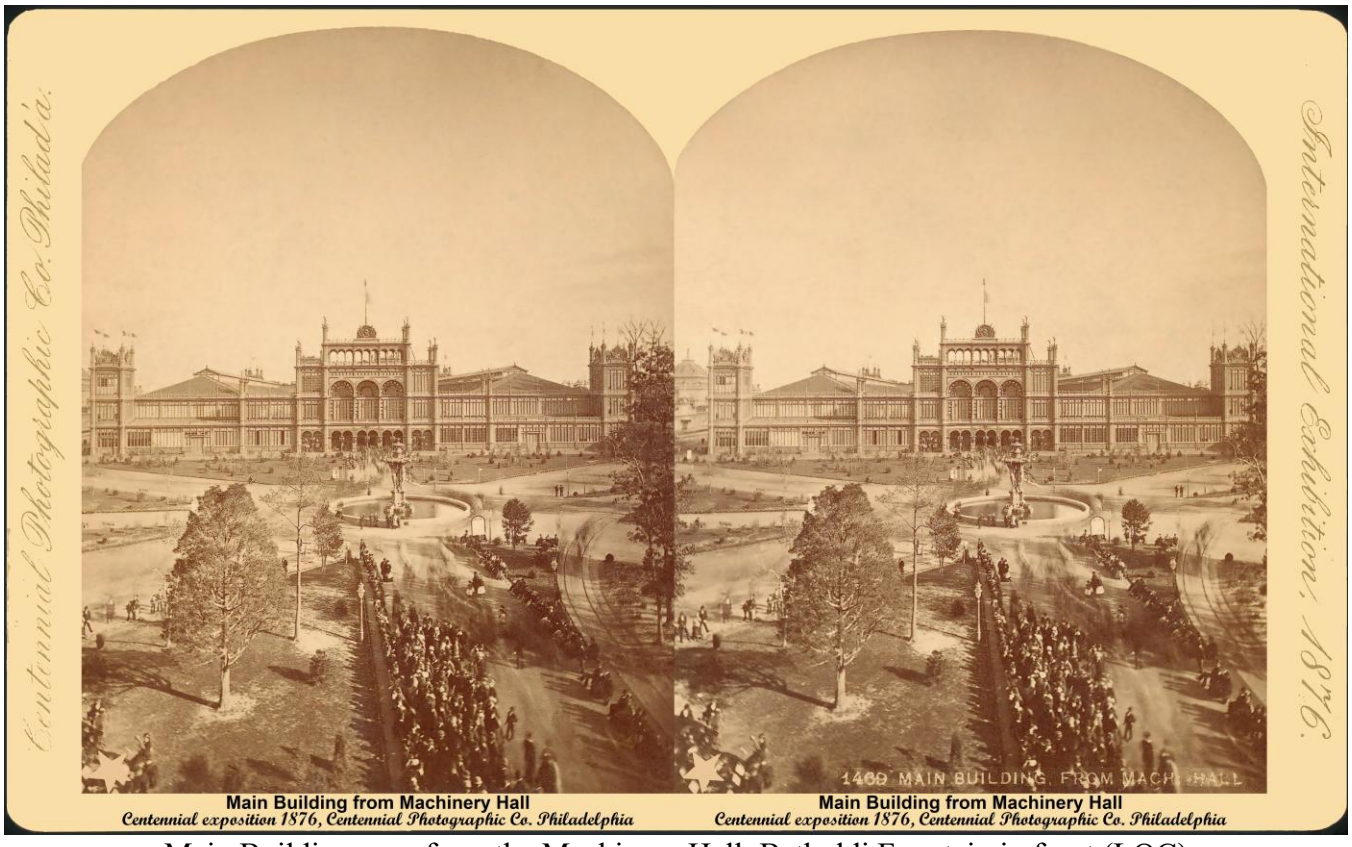
A temporary structure, the Main Building was the largest building in the world by area, enclosing 21.5 acres (87,000 m^2). It measured 464 ft (141 m) in width and 1,880 ft (570 m) in length. It was demolished in 1881.

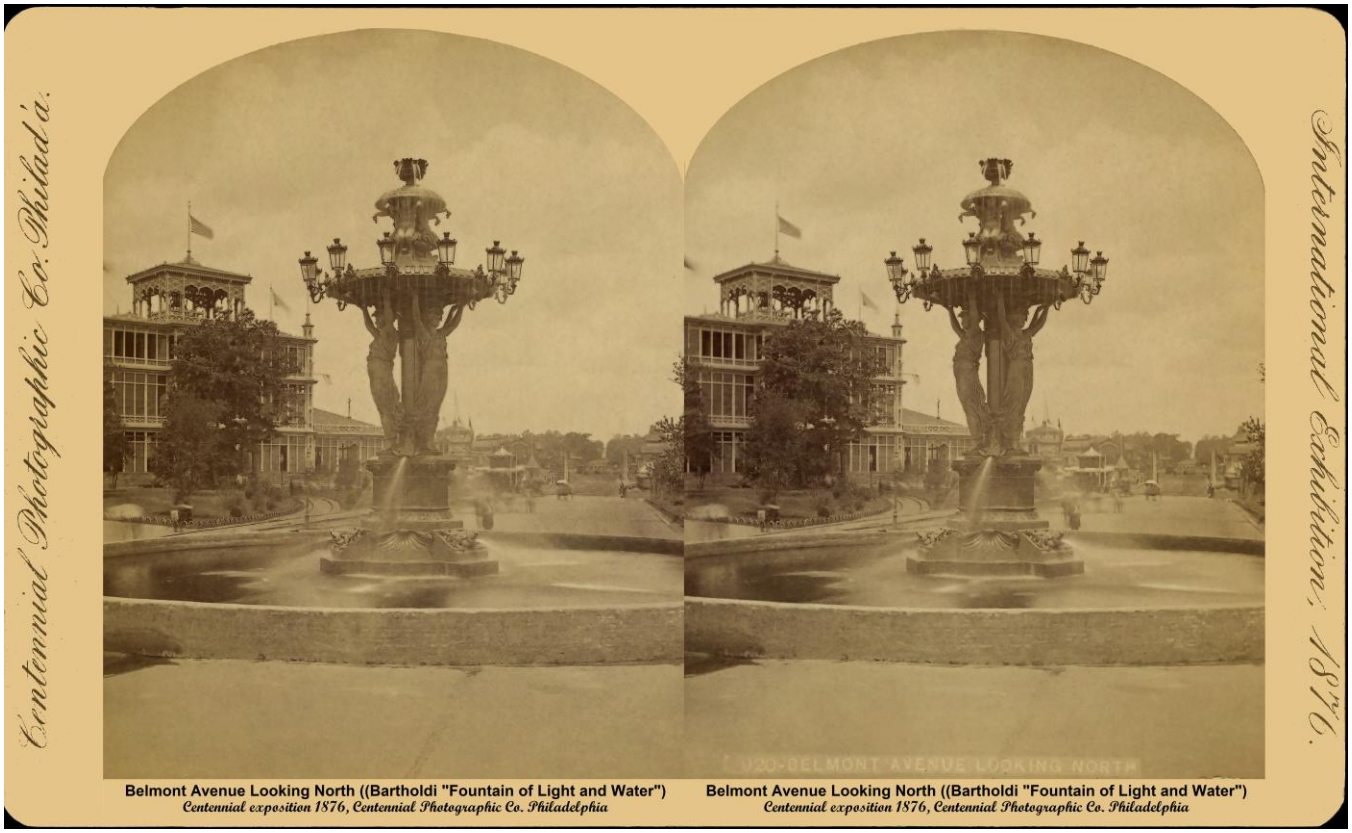


Main Building Grand Entrance, (Photo;Geo Barker) (Wik)

“George Barker was born in London, Canada West in 1844. He first studied landscape painting, switching to photography following a financial setback. He began his photography training with the Western-Canadian photographer James Egan. At the age of 18, he had opened his own studio in London.” He was well known for his landscape photos.

GEO. BARKER,
PHOTOGRAPHER.
NIAGARA FALLS,
NEW YORK.
1010 The Centennial—East Front of Main Building
Photographer: Geo. Barker, Niagara Falls, New York
1010 The Centennial—East Front of Main Building
Photographer: Geo. Barker, Niagara Falls, New York
Main Building East Front, (Photo;Geo Barker) (WIK)


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Main Building from Machinery Hall
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Main Building from Machinery Hall
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Main Building seen from the Machinery Hall, Batholdi Fountain in front (LOC)
The crowd is waiting to enter the Machinery Hall


Centennial Photographic Co. Phila'a.
Belmont Avenue Looking North ((Bartholdi "Fountain of Light and Water")
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Belmont Avenue Looking North ((Bartholdi "Fountain of Light and Water")
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
International Exhibition, 1876.
Belmont Avenue Looking North, Bartholdi Fountain (JC)

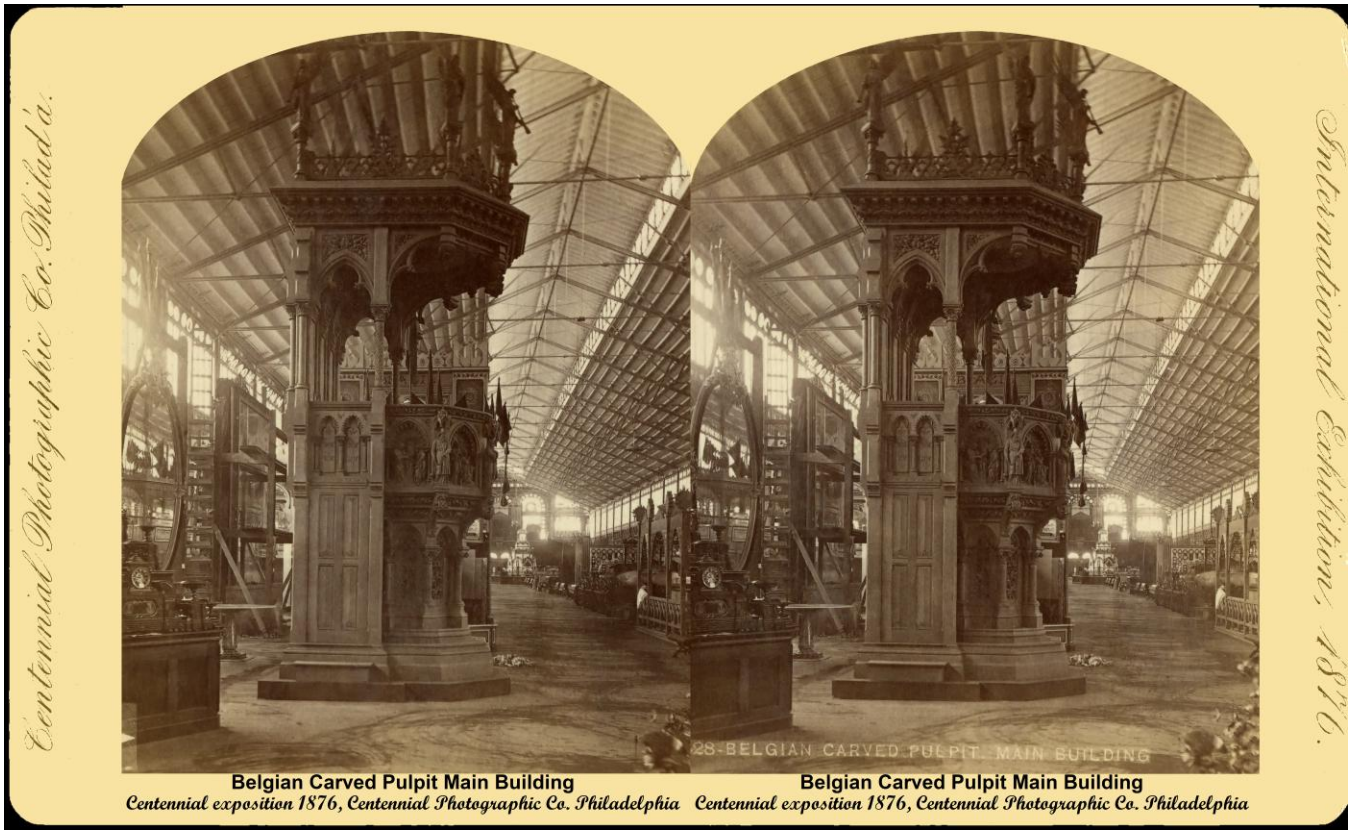
"The ***Fountain of Light and Water***, commonly called the Bartholdi Fountain, was created for the Centennial Exposition in Philadelphia in 1876, which celebrated the 100th birthday of the adoption of the Declaration of Independence. It was designed by French sculptor Frédéric Auguste Bartholdi, and it was cast by the Durenne foundry in France, which had won awards for its cast-iron fountains at earlier international expositions in 1862, 1867 and 1873. Bartholdi offered the fountain to the Exposition for free; he intended to sell it afterwards, and to sell others of the same design to other cities. The fountains stood at the center of the esplanade, near the main entrance to the exposition." The fountain was purchased by the U.S. Congress and stands in Bartholdi Park, Washington, DC. (Wikipedia)

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Main Building From NE Tower
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Main Building From NE Tower
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

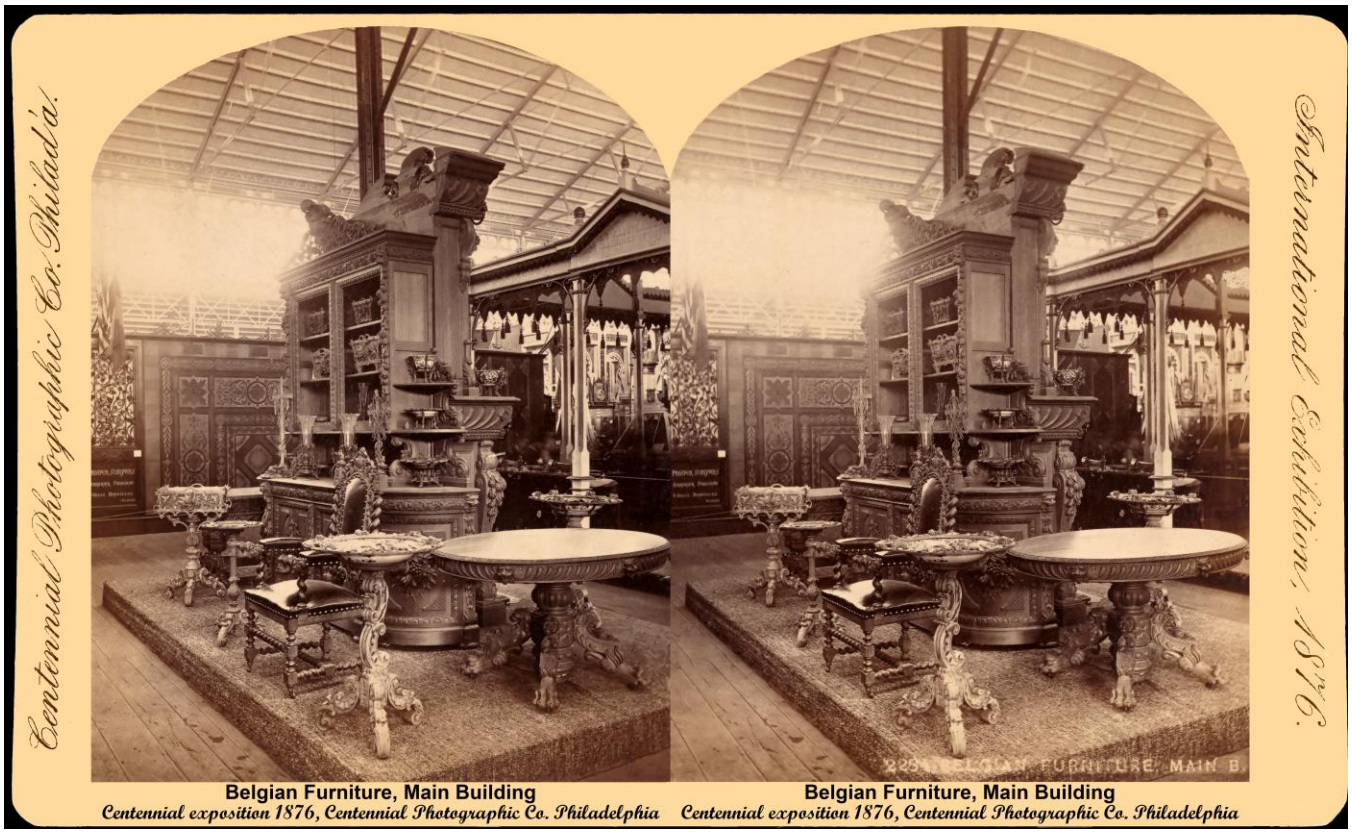
Main Building from NE Tower (JC)

Main Building interor shot (Wik)

Various Countries exhibits


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
28-BELGIAN CARVED PULPIT. MAIN BUILDING
Belgian Carved Pulpit Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Belgian Carved Pulpit Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Belgian Carved Pulpit (JC)


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Belgian Furniture, Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Belgian Furniture, Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Belgian Furniture (LOC)

Centennial Photographic Co. Phila'a
International Exhibition, 1876.
1498-LAPLANDER'S FROM NORWAY, NOR. SEC. M
Laplander's from Norway
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Laplander's from Norway
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

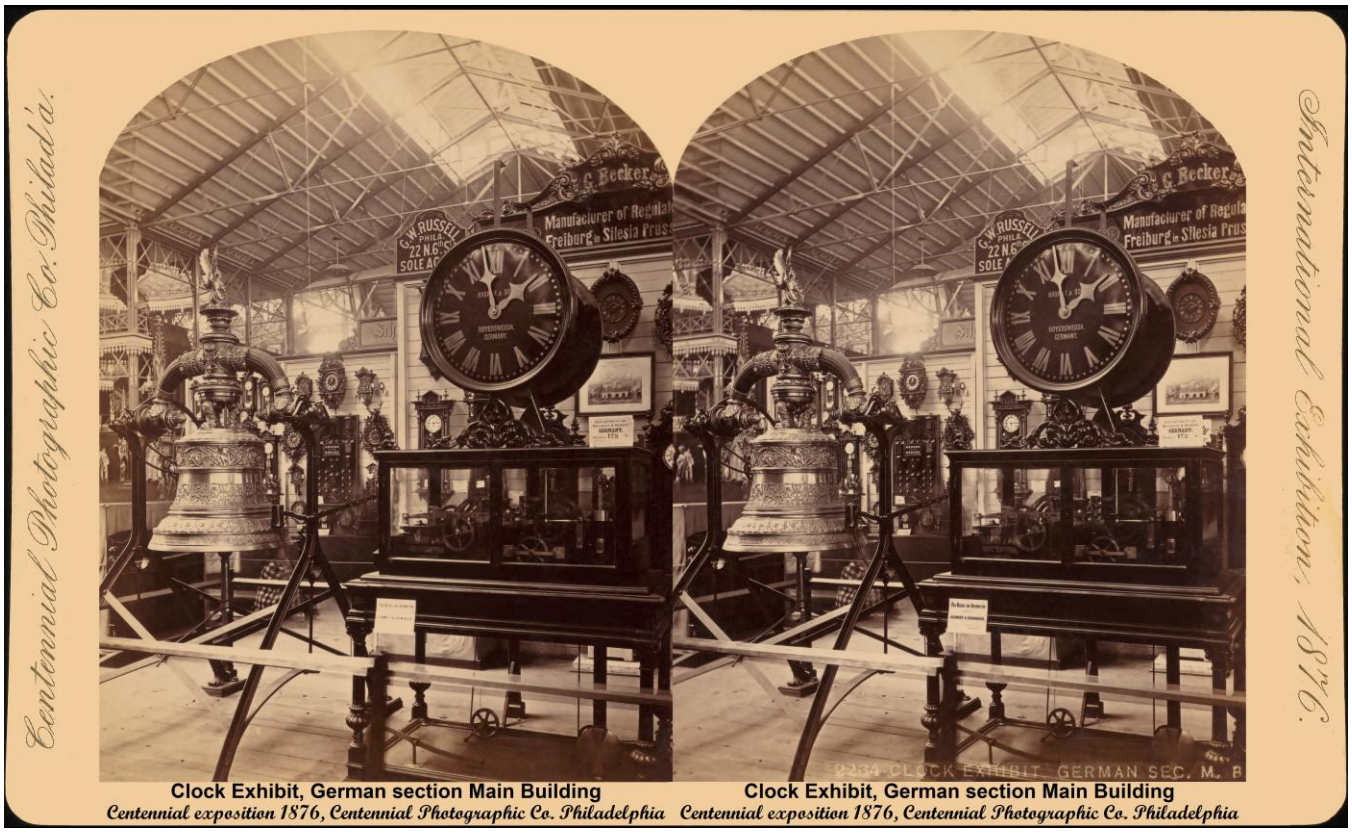
Laplanders from Norway, Norwegian Section

Centennial Photographic Co. Phila'a
International Exhibition, 1876.
Norwegian Peasants
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Norwegian Peasants
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

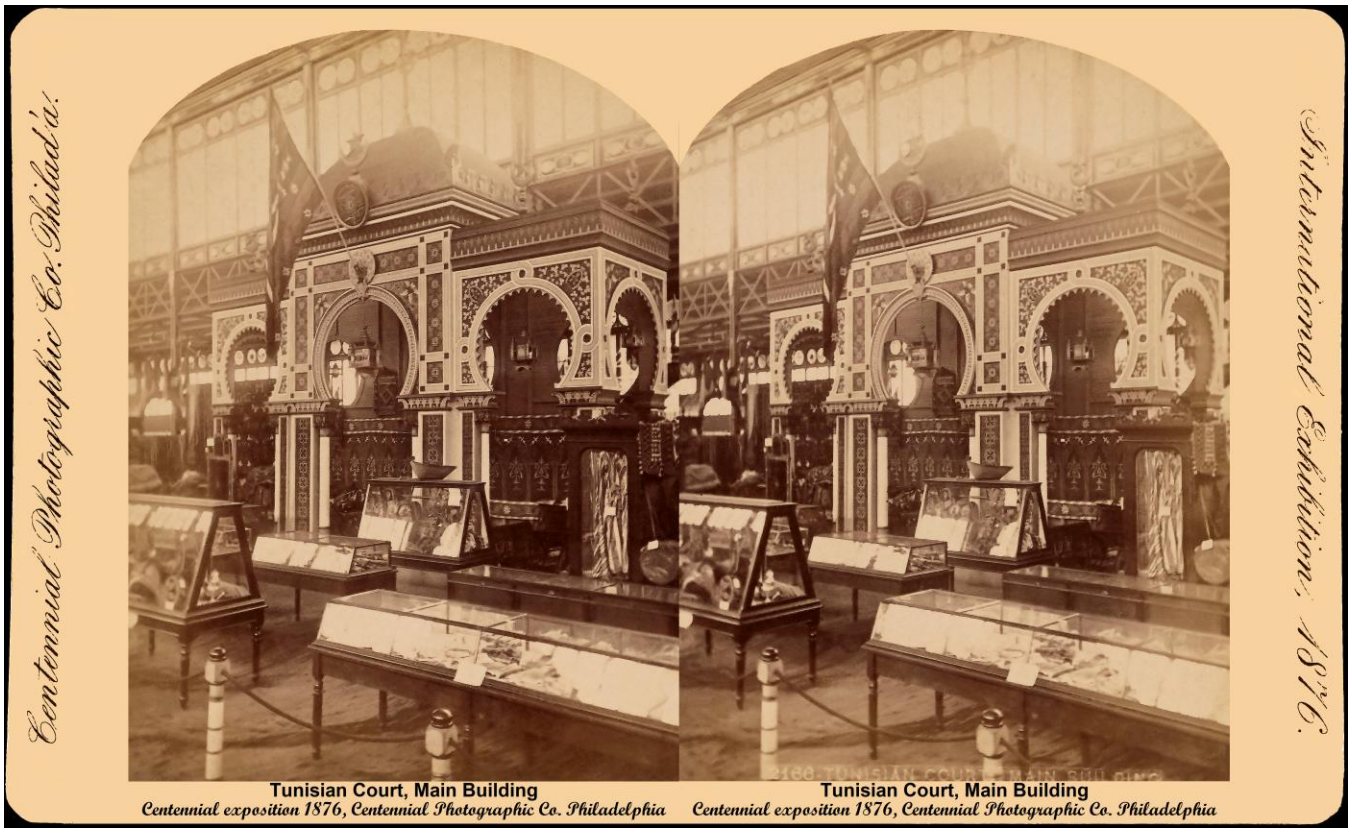
Norwegian Peasants (WIK)

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Russian Department, Main Hall
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Russian Department, Main Hall
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

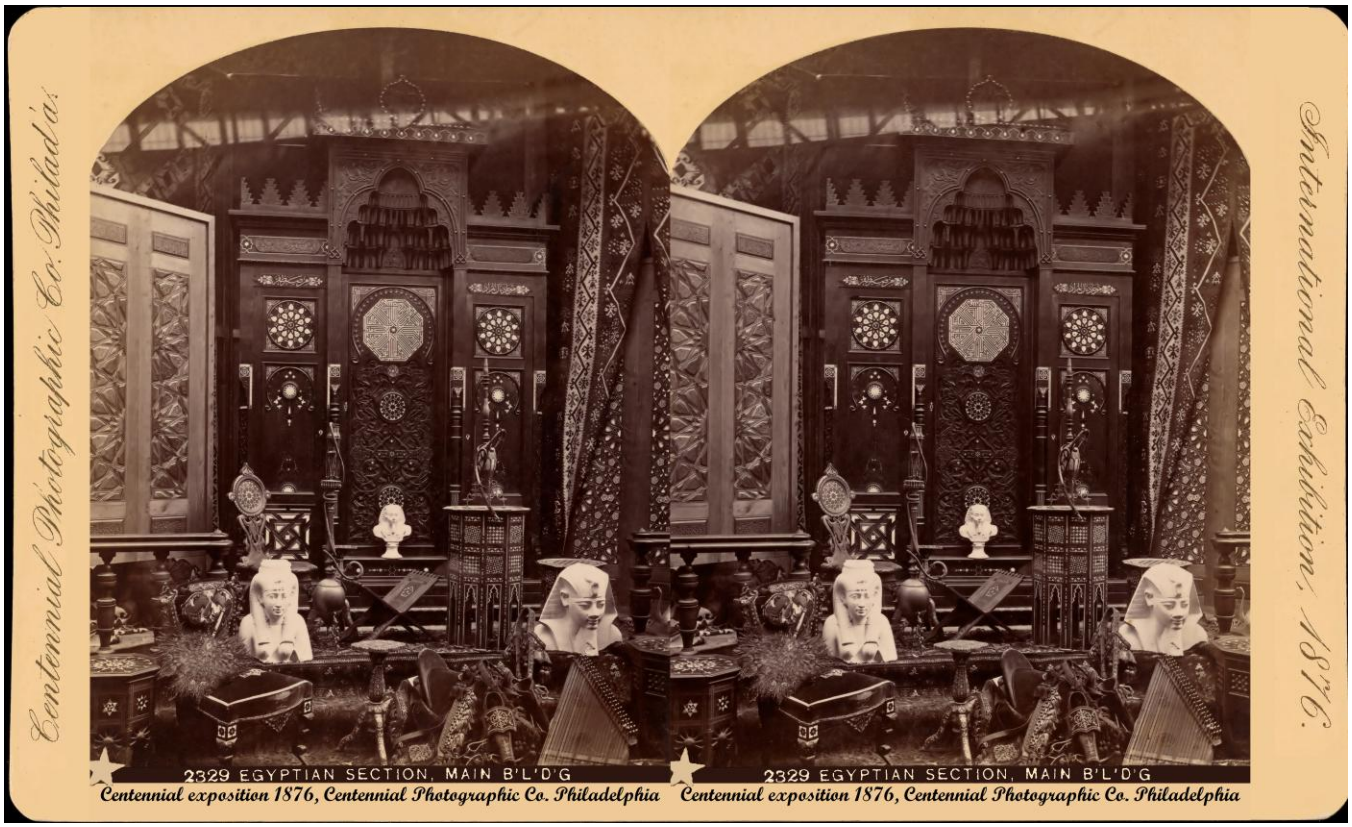
Russian Department


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
C. Becker
Manufacturer of Regula
Freiburg in Silesia Prus
Clock Exhibit, German section Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Clock Exhibit, German section Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Clock Exhibit, German section (LOC)


Centennial Photographic Co. Philad'a.
International Exhibition, 1876.
Tunisian Court, Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Tunisian Court, Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

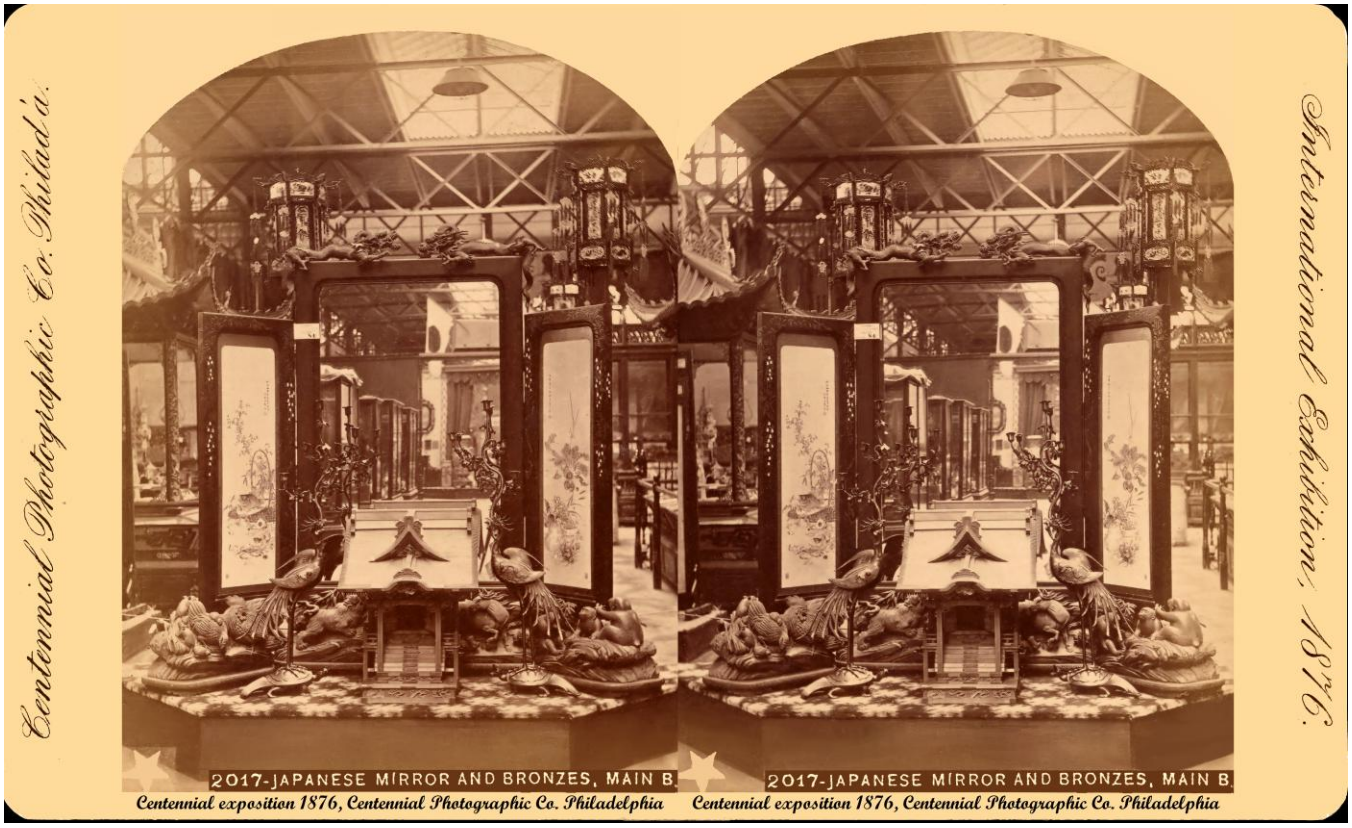
Tunisian Court (LOC)


Centennial Photographic Co. Philad'a.
International Exhibition, 1876.
2329 EGYPTIAN SECTION, MAIN B'L'D'G
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2329 EGYPTIAN SECTION, MAIN B'L'D'G
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Egyptian Section (LOC)

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Italian Terra Cotta Ware, Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Italian Terra Cotta Ware, Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Italian Terra Cotta Ware (JC)


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
2017-JAPANESE MIRROR AND BRONZES, MAIN B.
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2017-JAPANESE MIRROR AND BRONZES, MAIN B.
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

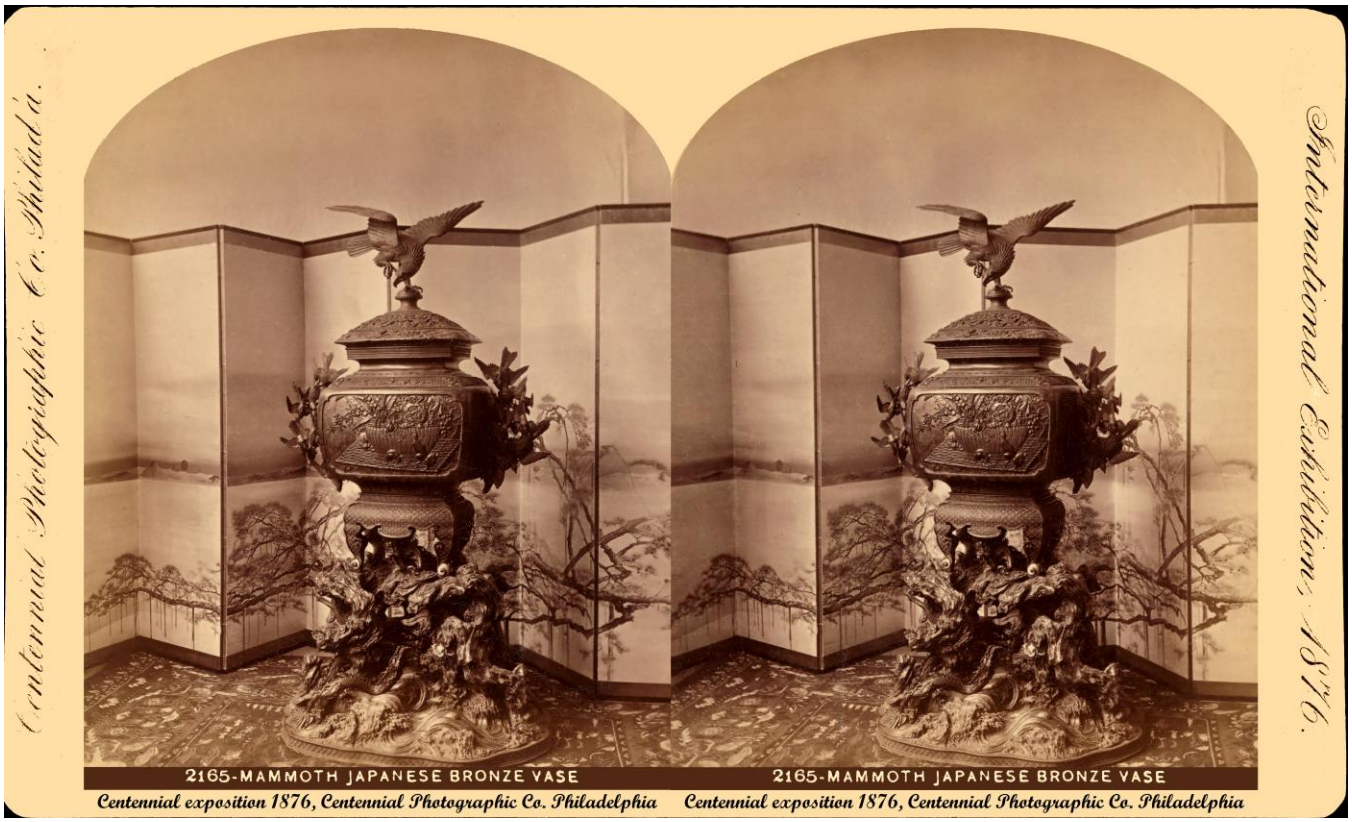
Japanese Mirror and Bronzes (LOC)

Centennial Photographic Co. Phila'd'a.
International Exhibition, 1876.
Japanese Toys, Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Japanese Toys, Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

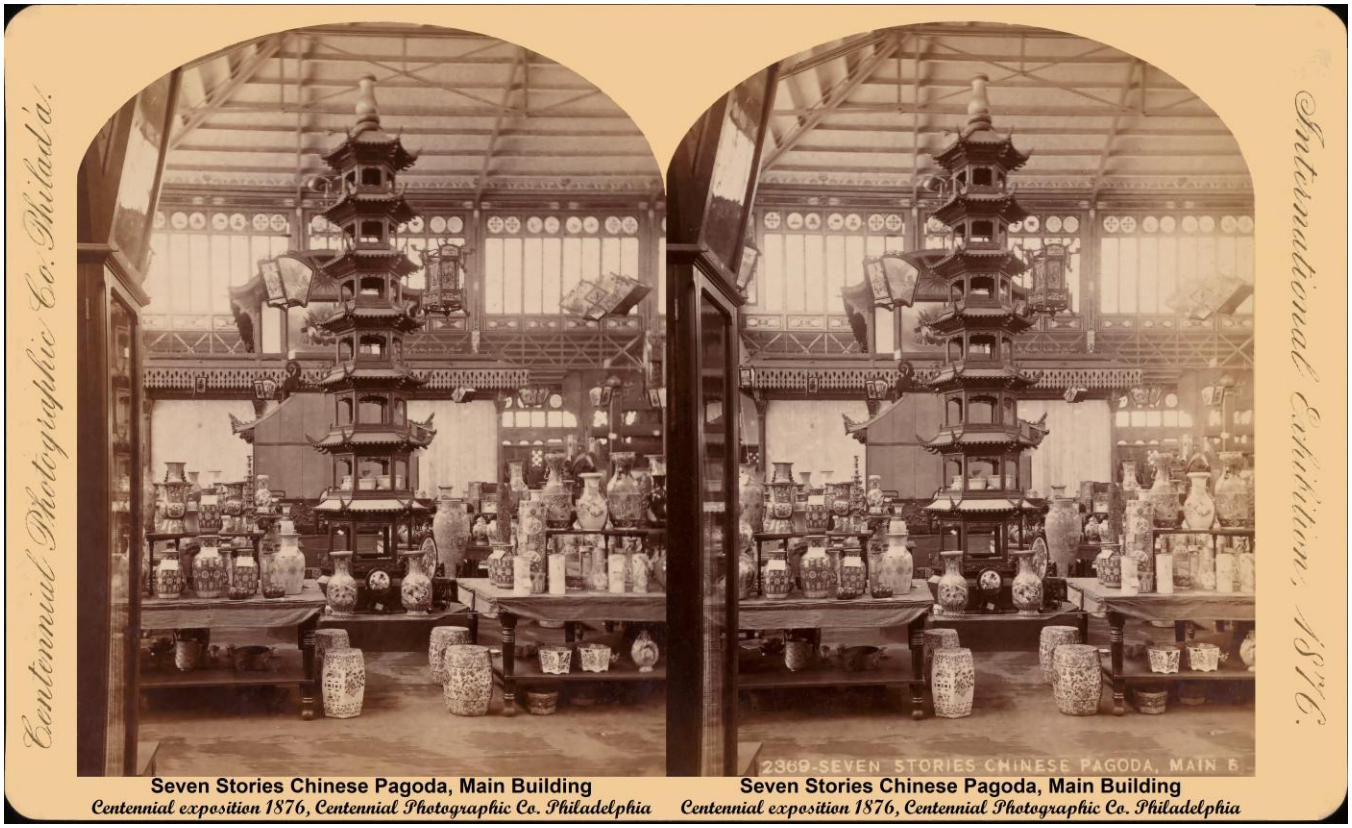
Japanese Toys (LOC)

Centennial Photographic Co. Phila'd'a
International Exhibition, 1876.
2193-JAPANESE BRONZES- BIRDS
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2193-JAPANESE BRONZES- BIRDS
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

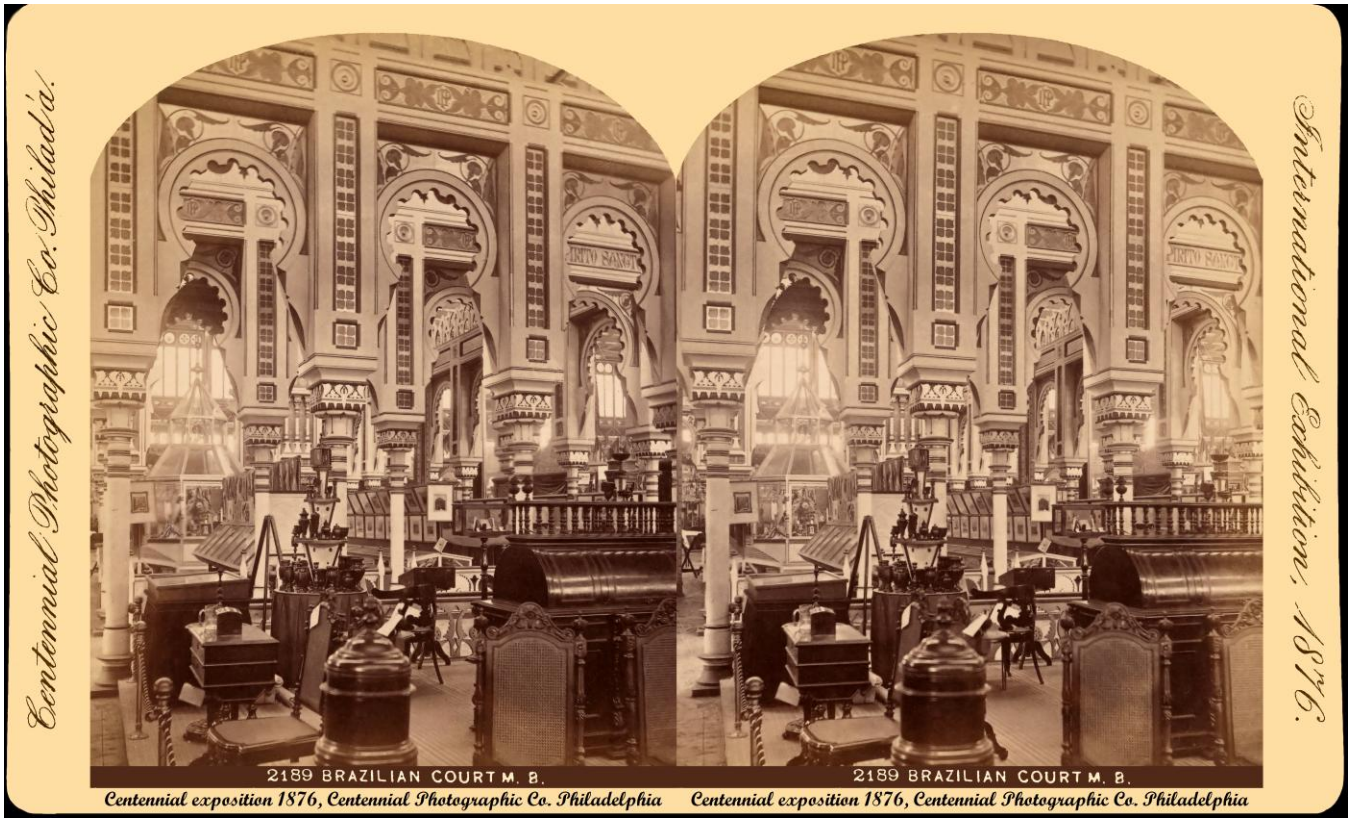
Japaneze Bronzes – Birds (LOC)


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
2165-MAMMOTH JAPANESE BRONZE VASE
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2165-MAMMOTH JAPANESE BRONZE VASE
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

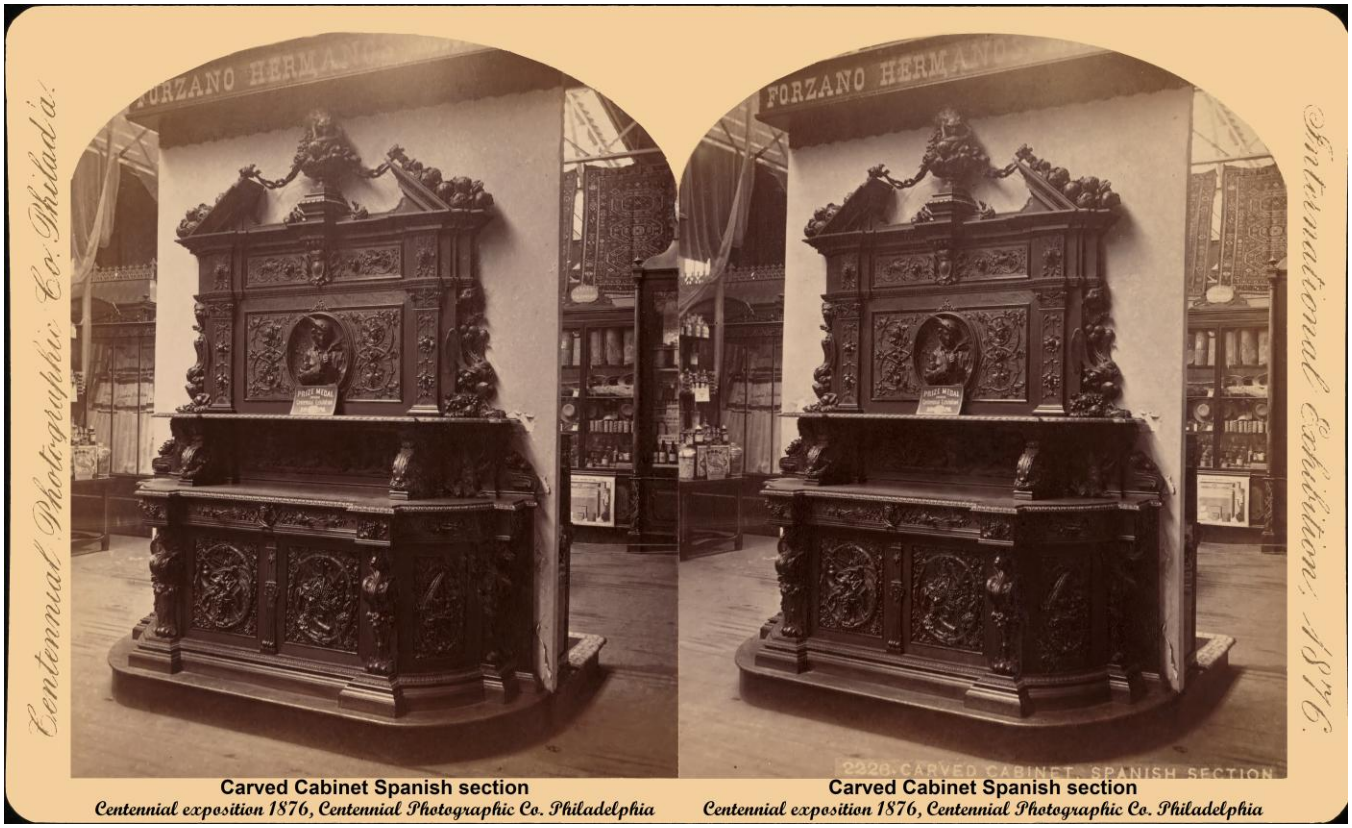
Mammoth Japanese Bronze Vase (LOC)


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Seven Stories Chinese Pagoda, Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2369-SEVEN STORIES CHINESE PAGODA, MAIN B.
Seven Stories Chinese Pagoda, Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Seven Stories Chinese Pagoda (LOC)


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
2189 BRAZILIAN COURT M. B.
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2189 BRAZILIAN COURT M. B.
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Brazilian Court (LOC)


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
FORZANO HERMANOS
Carved Cabinet Spanish section
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2228. CARVED CABINET, SPANISH SECTION.
Carved Cabinet Spanish section
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Carved Cabinet, Spanish section (LOC)

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
2191-AMERICAN MUSICAL DEP T M. B.
2191-AMERICAN MUSICAL DEP T M. B.
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

American Musical Department (LOC)

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
AMERICAN CHINA EXHIBIT MAIN B'L'D'G
AMERICAN CHINA EXHIBIT MAIN B'L'D'G
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

American China Exhibit (LOC)

U. S. Chemical Department (LOC)

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
English Tapestries, Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
English Tapestries, Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

English Tapestries (LOC)

Centennial Photographic Co. Phila'a.
QUEENSLAND
VICTORIAN COURT
Victorian Court, Australian Sec, Main Bldg, Charles Summers statues
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
QUEENSLAND
VICTORIAN COURT
2100-VICTORIA COURT, AUSTRALIAN SEC. M. B.
Victorian Court, Australian Sec, Main Bldg, Charles Summers statues
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
International Exhibition, 1876.

Victorian Court. Australian Section, Charles Summers statues "Lynceus and Hypermnestra **" (LOC)**
They were plaster statues which did not survive in the original form.

"**Charles Summers** (27 July 1825 – 24 October 1878) was an English sculptor active in London, Melbourne and Rome. He was an important figure in the Australian art world of the 1850s and 60s, and is particularly remembered as the creator of the memorial to the explorers Burke and Wills in Melbourne."

"In Greek mythology, **Hypermnestra**: … ('exceedingly memorable' or 'strong memory') was (by birth a Libyan princess and by marriage a queen of Argos. She is a daughter of King Danaus, and one of the 50 Danaids. Hypermnestra is most notable for being the only Danaid that betrayed her father and refused to kill her husband Lynceus, the future king of Argos." (Wikipedia)

Vendors Exhibits

Centennial Photographic Co. Phila'a.
International Exhibition, 1876
Barnard's Dolls and Cradles, Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Barnard's Dolls and Cradles, Main Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Barnard's Dolls and Cradles (LOC)

Centennial Photographic Co. Phila'a.
International Exhibition, 1876
T.C. BROWN-WESTHEAD, MOORE & CO'S
CAULDON PLACE AND ROYAL VICTORIA WORKS
HANLEY, STAFFORDSHIRE, ENGLAND.
2801-BROWN, WESTHEAD, MOORE & CO'S EXHIBIT
Brown, Westhead, Moore, & Co's exhibit
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Brown, Westhead, Moore, & Co's exhibit
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

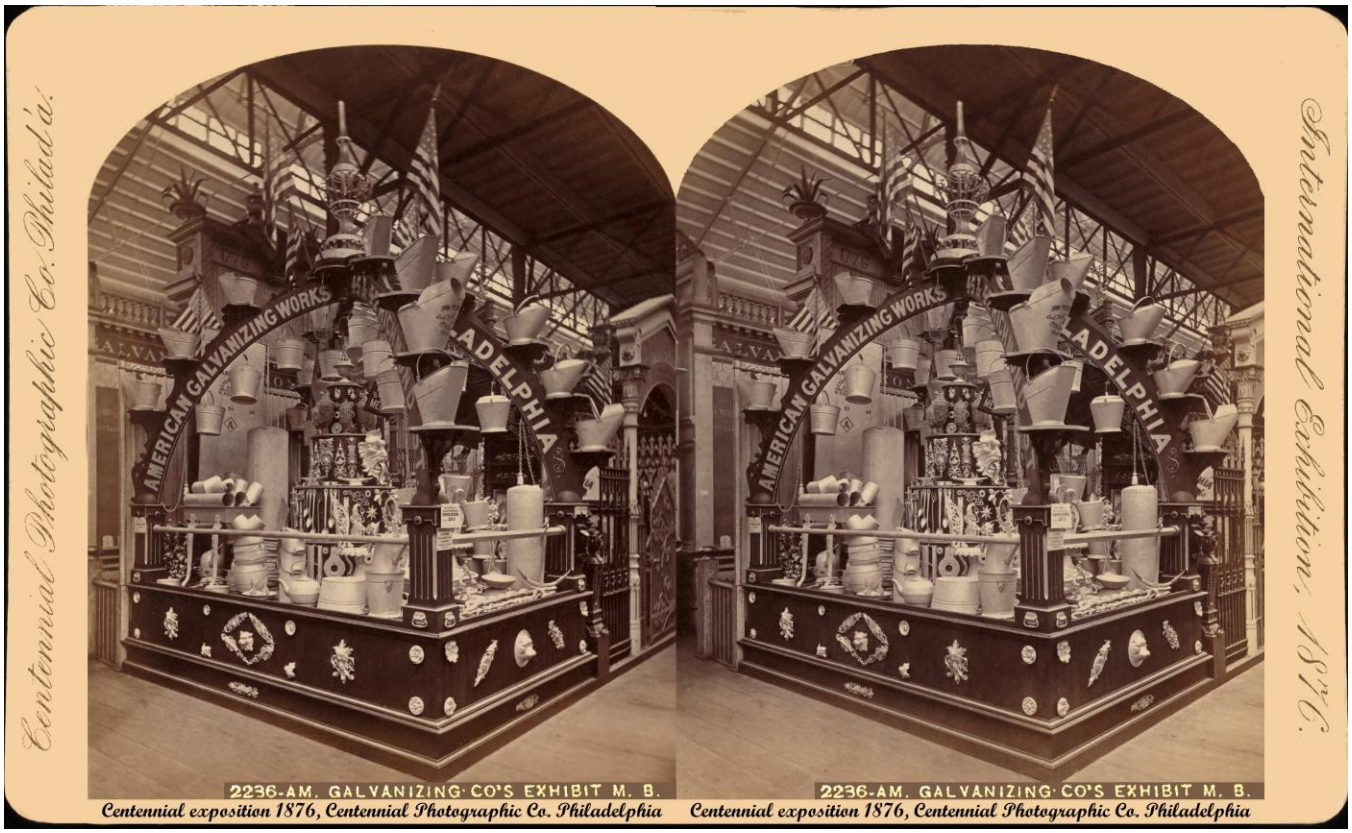
Brown, Westhead, Moore, & Co's exhibit

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
2060-VITI'S ALABASTER VASES M. B
2060-VITI'S ALABASTER VASES M. B
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Viti's Alabaster Vases

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
2626-ELKINGTON & CO'S REPOUSSE WORK
2626-ELKINGTON & CO'S REPOUSSE WORK
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Elkington & Co's Repousse Work
Repousse is creating a relief by hammering from the back


Centennial Photographic Co. Philad'a.
International Exhibition, 1876.
AMERICAN GALVANIZING WORKS
2236-AM. GALVANIZING CO'S EXHIBIT M. B.
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2236-AM. GALVANIZING CO'S EXHIBIT M. B.
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

American Galvanizing Co's exhibit

Centennial Photographic Co. Philad'a.
International Exhibition, 1876.
2083-DANIEL'S CHINA WARE MAIN AVE. M. B.
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2083-DANIEL'S CHINA WARE MAIN AVE. M. B.
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

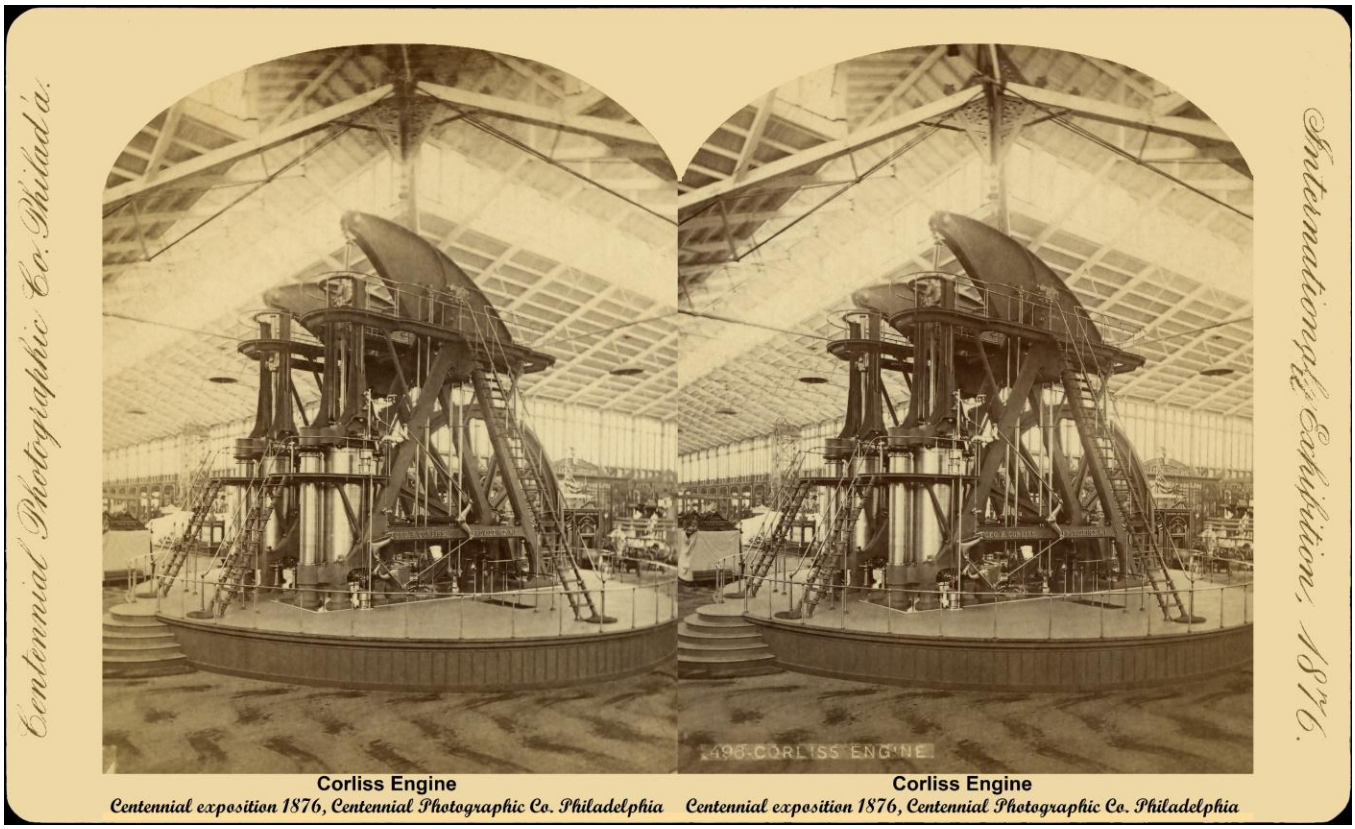
Daniel's China Ware

The Machinery Hall occupied 558,440 sq ft, 12.8 acres (51,881 m^2). It showcases advances in machine technology.

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
2902-MACH: HALL FROM FINANCE BUILDING
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2902-MACH: HALL FROM FINANCE BUILDING
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

The Machine Hall from the Finance Building (LOC)

Machinery Hall (WIK)

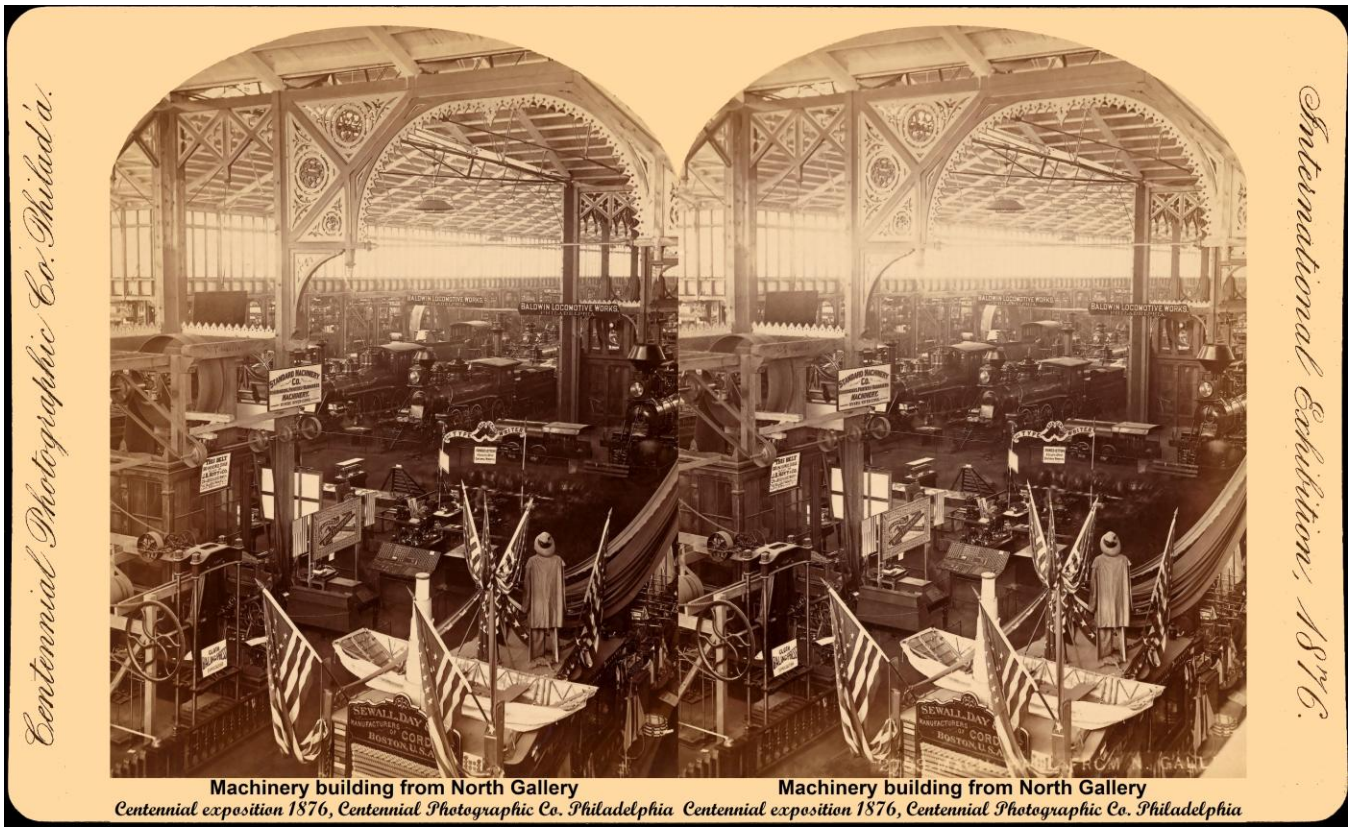

Centennial Photographic Co. Philad'a.
International Exhibition, 1876.
Corliss Engine
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Corliss Engine
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
The Corliss Engine (JC)

The Corliss Centennial Steam Engine ran power to everything in the Machinery Hall as well as other buildings. It was a major attraction of the exposition. It used shafts and belts to power other machines.

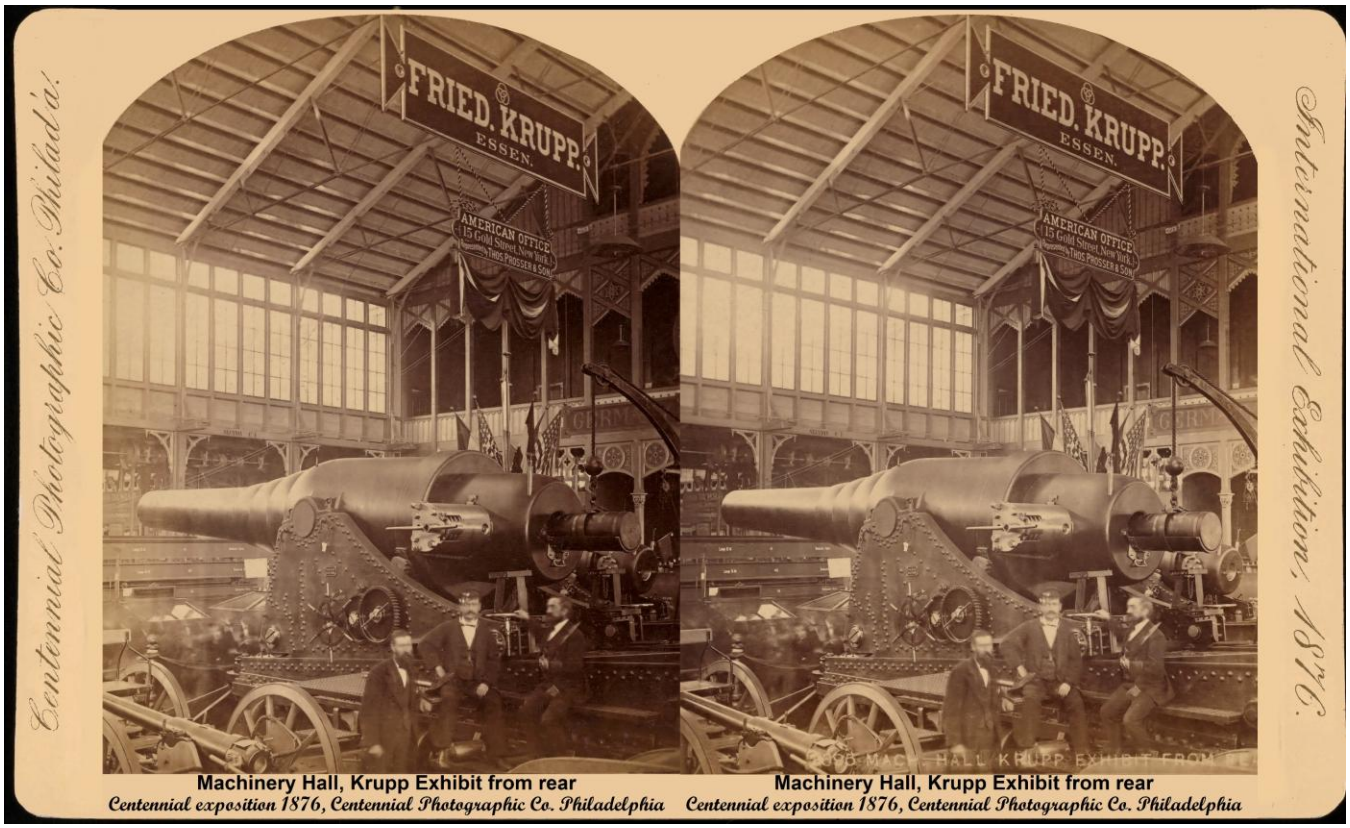
"A **Corliss steam engine** (or **Corliss engine**) is a steam engine, fitted with rotary valves and with variable valve timing patented in 1849, invented by and named after the US engineer George Henry Corliss of Providence, Rhode Island. Corliss assumed the original invention from Frederick Ellsworth Sickels (1819- 1895), who held the patent (1829) in the US patent office.

Engines fitted with Corliss valve gear offered the best thermal efficiency of any type of stationary steam engine until the refinement of the uniflow steam engine and steam turbine in the 20th century. Corliss engines were generally about 30 percent more fuel efficient than conventional steam engines with fixed cutoff.[1] This increased efficiency made steam power more economical than water power, allowing industrial development away from millponds.

Corliss engines were typically used as stationary engines to provide mechanical power to line shafting in factories and mills and to drive dynamos to generate electricity. Many were quite large, standing many metres tall and developing several hundred horsepower, albeit at low speed, turning massive flywheels weighing several tons at about 100 revolutions per minute. Some of these engines have unusual roles as mechanical legacy systems and because of their relatively high efficiency and low maintenance requirements, some remain in service into the early 21st century. See, for example, the engines at the Hook Norton Brewery and the *Distillerie Dillon* in the list of operational engines." (Wikipedia)


Centennial Photographic Co. Phila'd'a.
International Exhibition, 1876.
Machinery building from North Gallery
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Machinery building from North Gallery
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

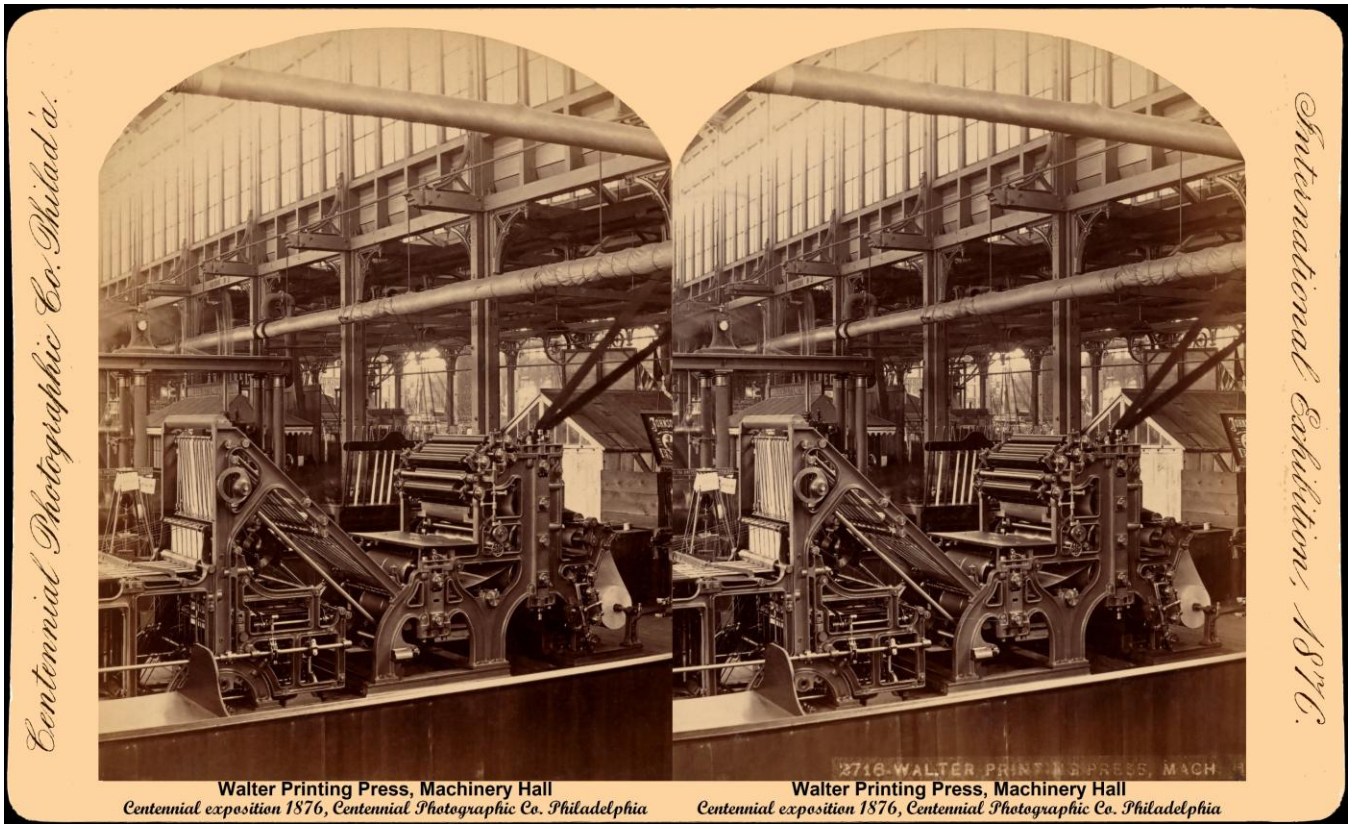
Machinery Hall from the North Gallery (LOC)


Centennial Photographic Co. Phila'd'a.
International Exhibition, 1876.
FRIED. KRUPP.
ESSEN.
AMERICAN OFFICE
15 Gold Street New York
THOS PROSSER & SON
Machinery Hall, Krupp Exhibit from rear
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Machinery Hall, Krupp Exhibit from rear
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

The Krupp Exhibit from the rear, Huge gun (LOC)

"Friedrich Krupp AG Hoesch-Krupp (formerly **Fried. Krupp AG** and **Friedrich Krupp GmbH**), trading as **Krupp**, was the largest company in Europe at the beginning of the 20th century as

well as Germany's premier weapons manufacturer during both world wars. It produced battleships, U-boats, tanks, howitzers, guns, utilities, and hundreds of other commodities. The company also produced steel used to build railroads in the United States and to cap the Chrysler Building.
After the Nazis seized power in Germany, Krupp supported the regime and was one of many German businesses that profited from slave labor during World War II. Upon the war's end, the head of the company, Alfried Krupp, was tried and convicted as a war criminal for employing prisoners of war, foreign civilians and concentration camp inmates under inhumane conditions in support of the Nazi war effort. “ (Wikipedia) Fried is pronounced with a long e as German pronounces the second vowel (JC)

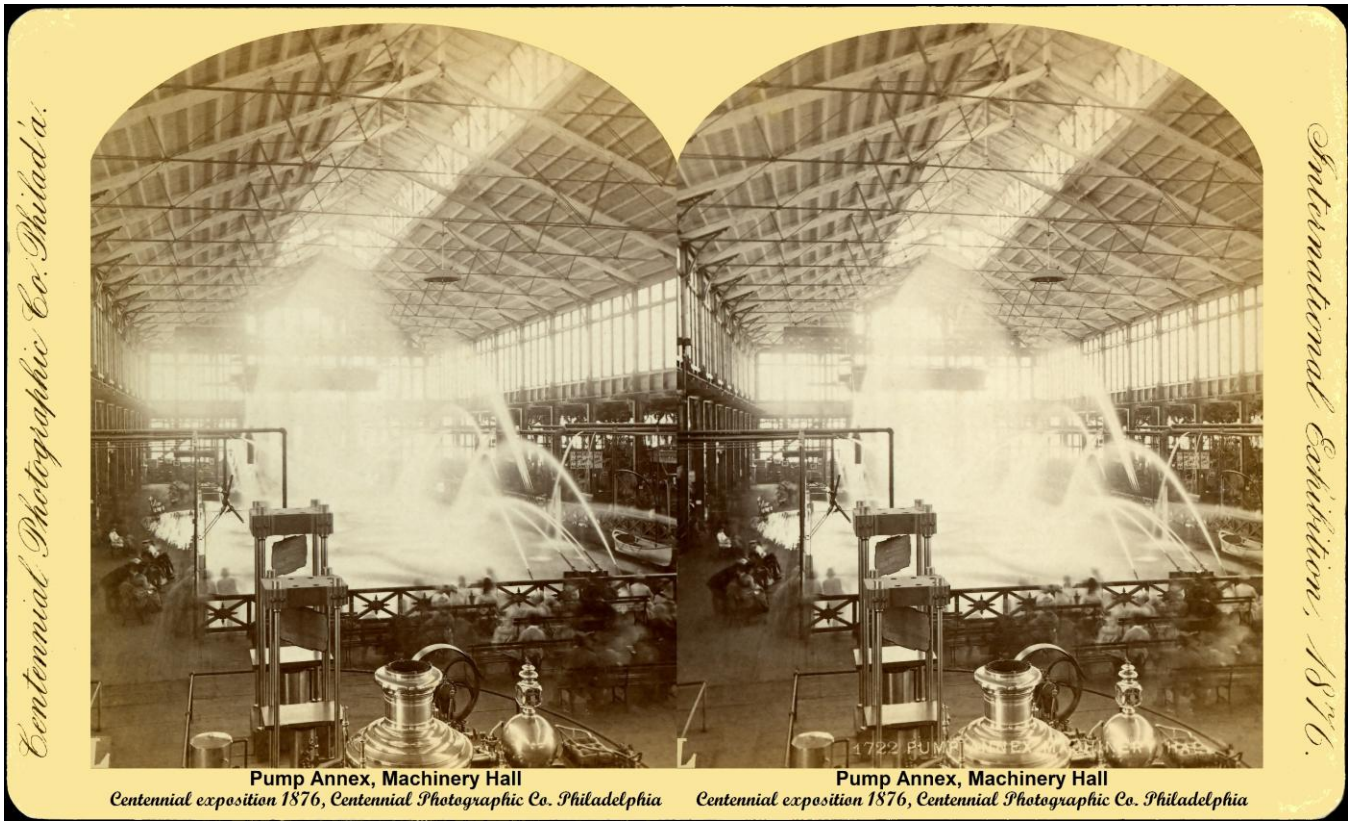

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Walter Printing Press, Machinery Hall
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Walter Printing Press, Machinery Hall
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Walter Printing Press (LOC)

“Two ideas altered the design of the printing press radically: first, the use of steam power for running the machinery, and second, the replacement of the printing flatbed with the rotary motion of cylinders. The German printer Friedrich Koenig successfully implemented both elements for the first time in a series of press designs devised between 1802 and 1818. … John Walter of *The Times* ordered two steam-driven double machines built under Koenig's patent of 1813. The first newspaper printed on them appeared on 29 November 1814, at a rate of 1,100 sheets an hour. A further patent of 1814 covered a perfecting machine that printed both sides of a sheet in one operation; the first example was completed in 1816.” (Wikipedia)

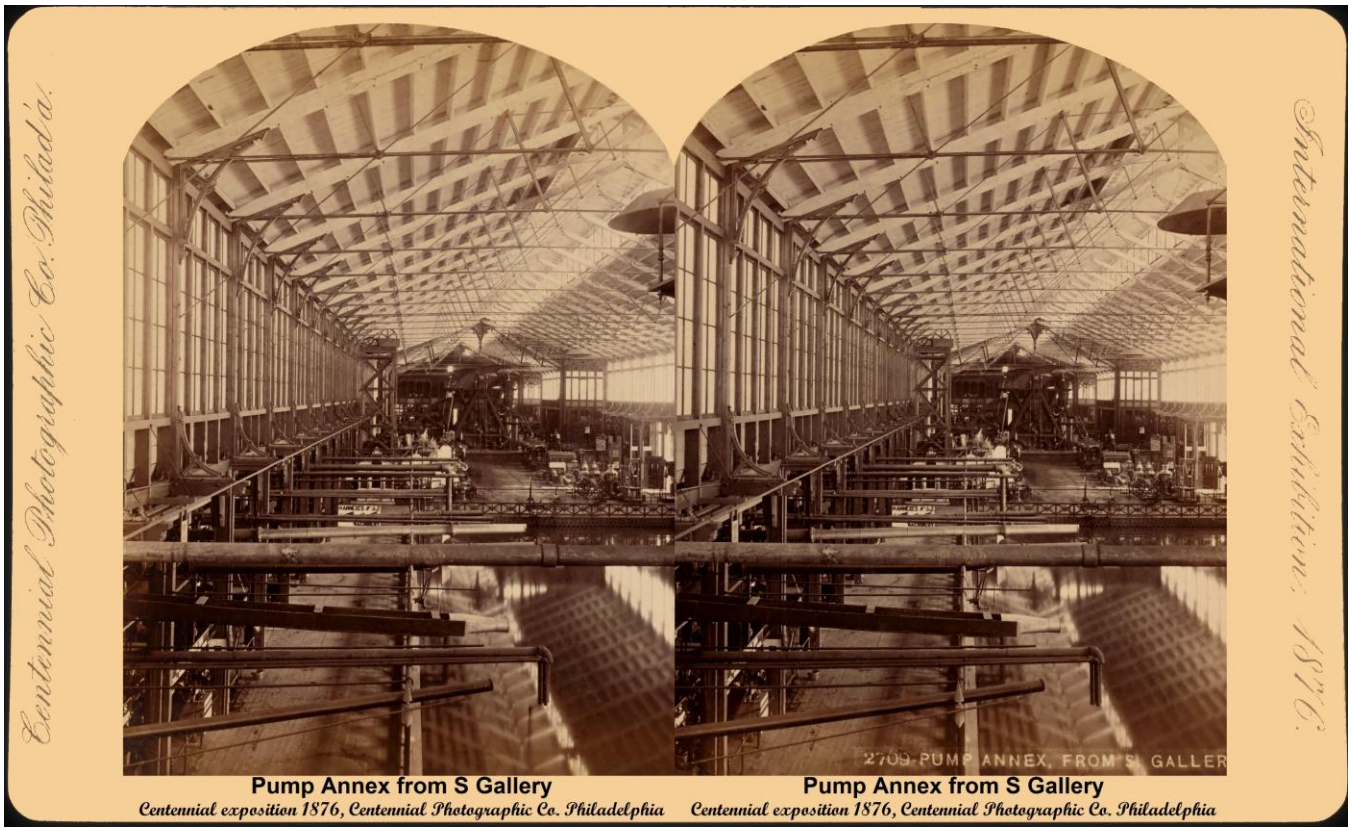
Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Soda and Automatic Fountains
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Soda and Automatic Fountains
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Soda and Automatic Fountains (LOC)

“It is thought that the first person to aerate water with carbon dioxide was William Brownrigg in the 1740s. Joseph Priestley invented carbonated water, independently and by accident, in 1767 when he discovered a method of infusing water with carbon dioxide after having suspended a bowl of water above a beer vat at a brewery in Leeds, Yorkshire.”

“**John Matthews** (1808–1870) was an English-born American inventor and soda water manufacturer. He is known as "The Soda Fountain King".
Matthews manufactured carbonating machinery and distributed his product through retail stores. The equipment was a lead-lined cast-iron box where carbonic acid gas was formed by mixing sulfuric acid with marble dust. The gas was then purified by passing it through water, and then into a tank partially filled with cool water. The tank was rocked for a quarter to a half hour, until the water was impregnated and bubbly.” (Wikipedia)


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Pump Annex, Machinery Hall
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Pump Annex, Machinery Hall
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Pump Annex, Machinery Hall (JC)


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Pump Annex from S Gallery
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Pump Annex from S Gallery
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Pump Annex from South Gallery (JC)

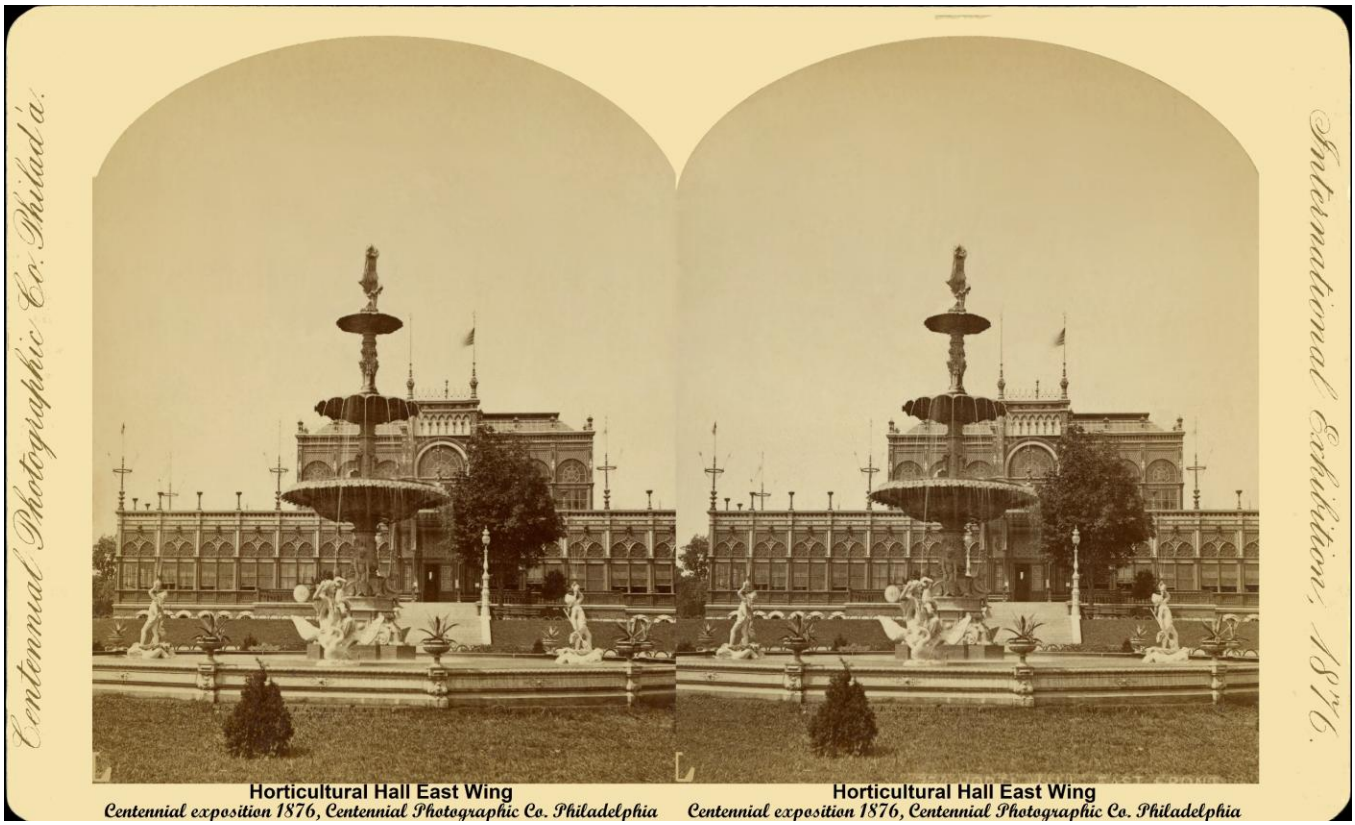
The Horticultural hall, a permanent building, was a fantastic Moorish style Victorian building of iron, glass, brick and marble. After Hurricane Hazel in 1954 it was demolished. Some people claim that part of the reason for demolition was because modern architects despised it. It was 383 by 193 and 68 ft tall, (117, 59, 21m), 73,919 sq ft. As a replacement, the Fairmount Park Horticulture Center was built on the site in 1976 as part of the United States Bicentennial exposition.

James Cremer, Photographer and Publisher,
18 South Eighth Street, Philadelphia.
Centennial Exhibition, Philadelphia 1876.
Horticultural Hall, James Cremer - Photographer
Centennial Exhibition, Philadelphia 1876.
Horticultural Hall, James Cremer - Photographer

Horticultural Hall, Photo: James Cremer
(James Cremer - Photographer. *Centennial Exhibition, Philadelphia 1876*. [Stereoviews]. Retrieved from https://libwww.freelibrary.org/digital/item/2237)

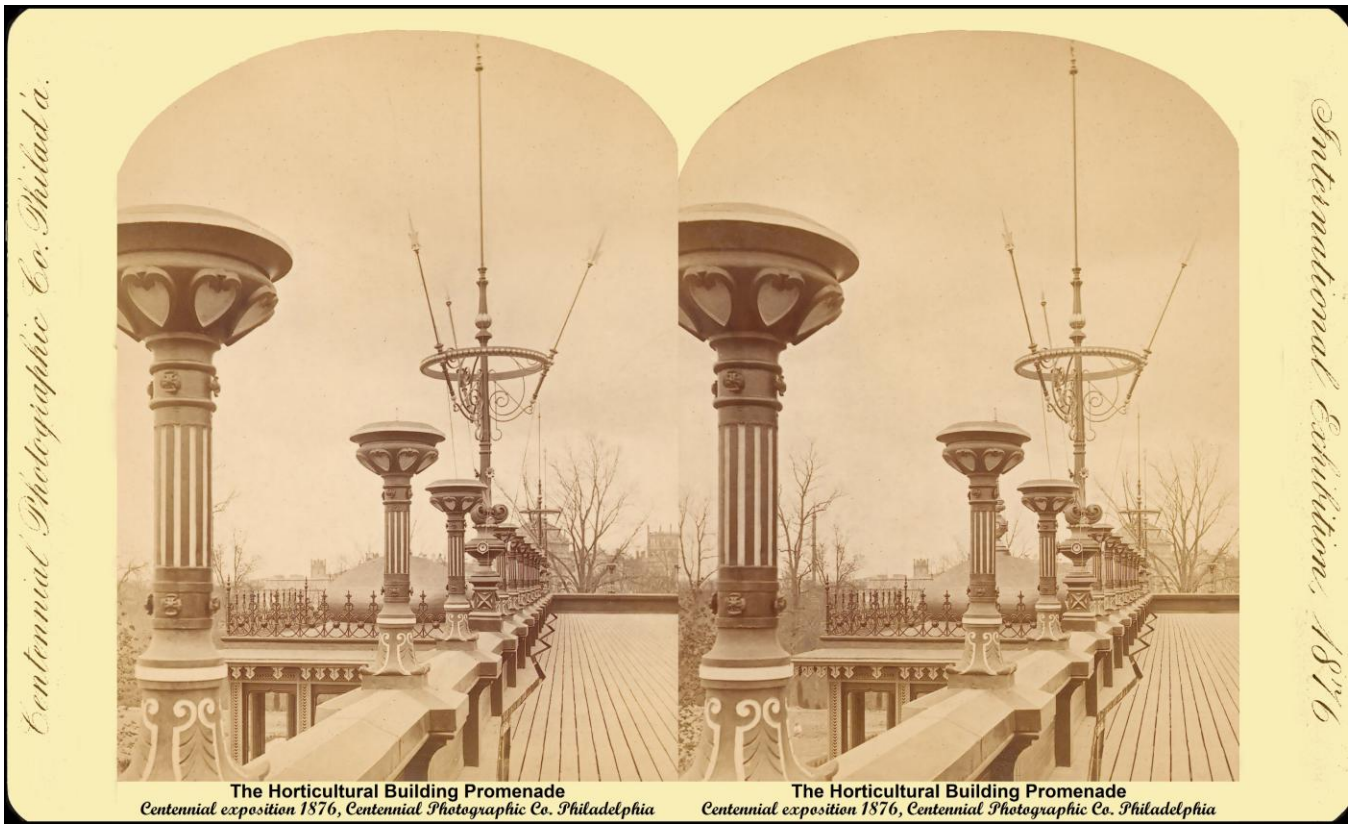
Horticultural Hall and Gardens (Photo:Willim H Rau)
1903 Site of Centennial Exposition, Philadelphia 1876
Horticultural Hall and Gardens (Photo:Willim H Rau)
1903 Site of Centennial Exposition, Philadelphia 1876

Horticultural Hall and Gardens, Photo William H. Rau (Wik) 1903

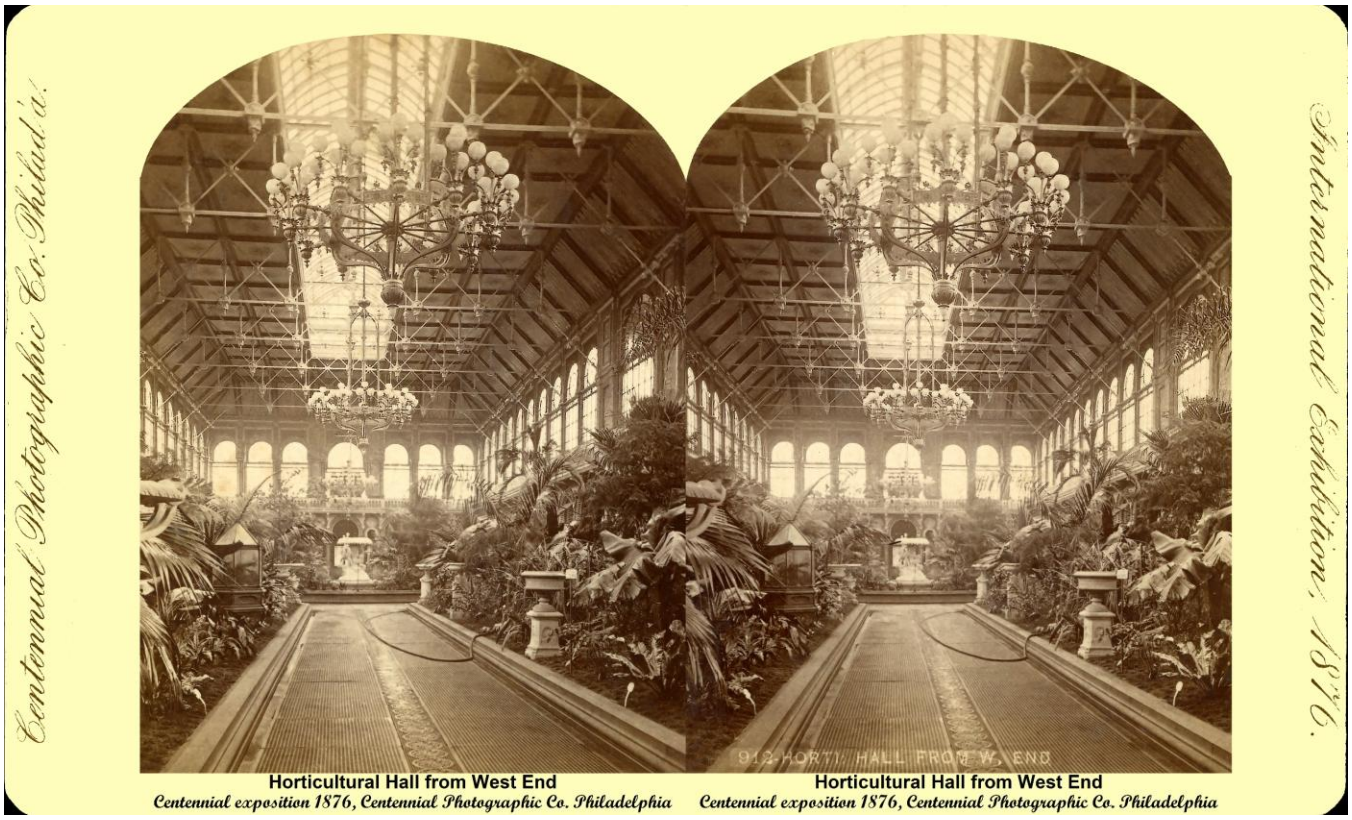

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Horticultural Hall East Wing
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Horticultural Hall East Wing
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Horticultural Hall East Wing

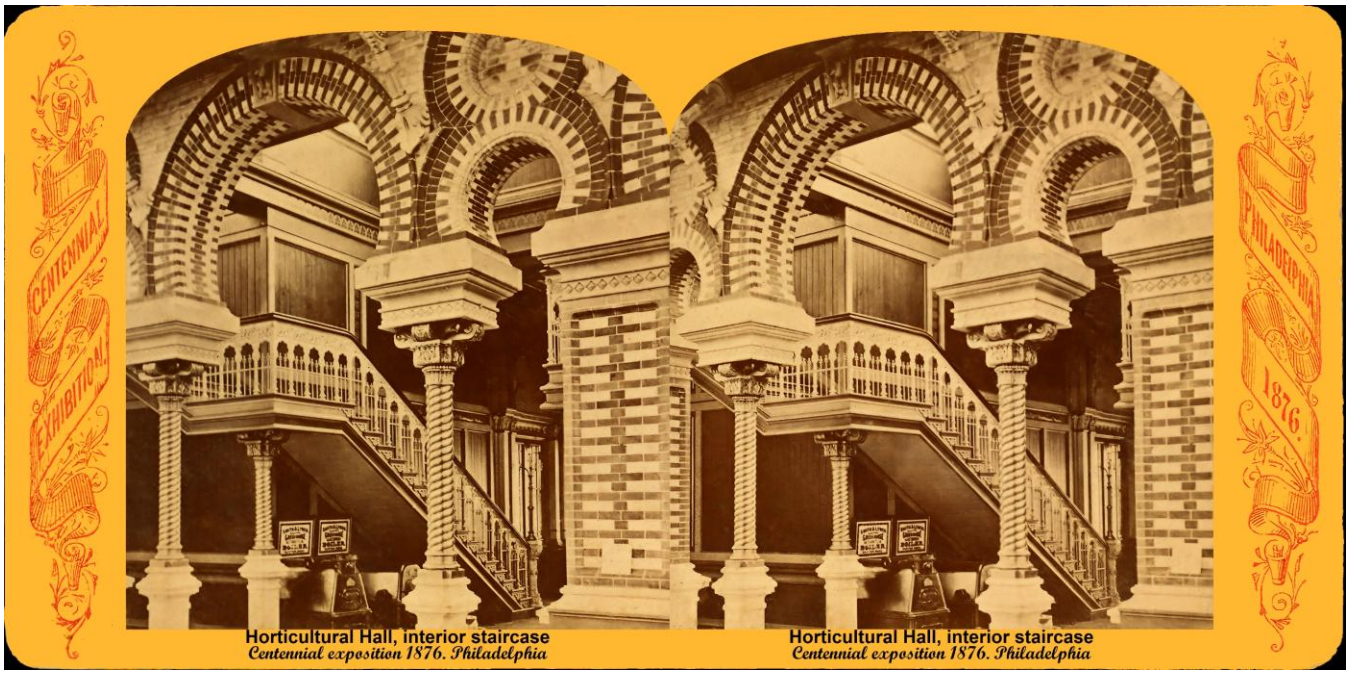
(Centennial Photographic Co.. *Main Building--west end*. [Stereoviews]. Retrieved from https://libwww.freelibrary.org/digital/item/1883)


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
The Horticultural Building Promenade
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
The Horticultural Building Promenade
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

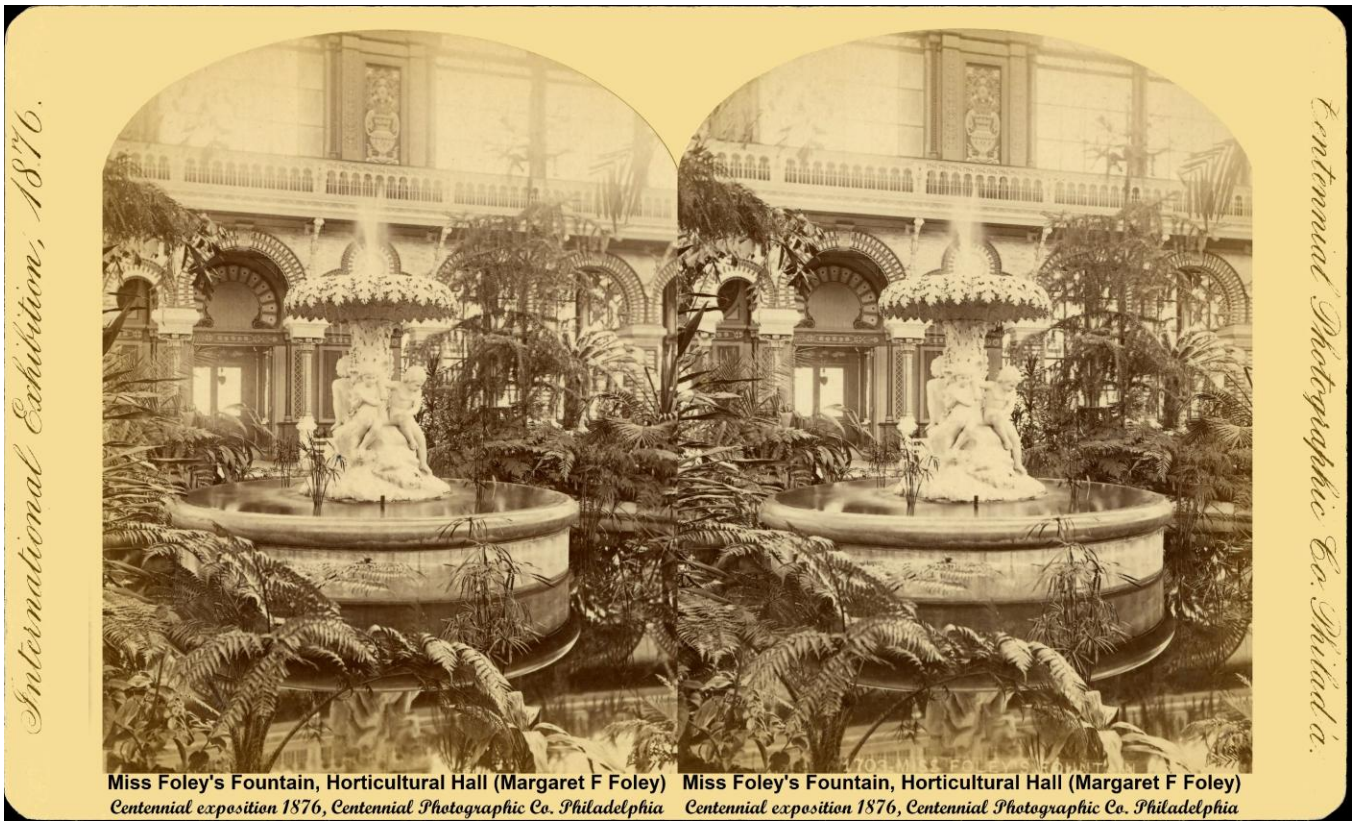
Horticultural Building Promenade (Wik)


Centennial Photographic Co. Phila'd'a.
International Exhibition, 1876.
Horticultural Hall from West End
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Horticultural Hall from West End
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Horticultural Hall from West End (JC)



Horticultural Hall, Interior Staircase (WIK)


International Exhibition, 1876.
Centennial Photographic Co. Phila'a.
Miss Foley's Fountain, Horticultural Hall (Margaret F Foley)
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Miss Foley's Fountain, Horticultural Hall (Margaret F Foley)
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Miss Foley's Fountain, Horticultural Hall (JC)

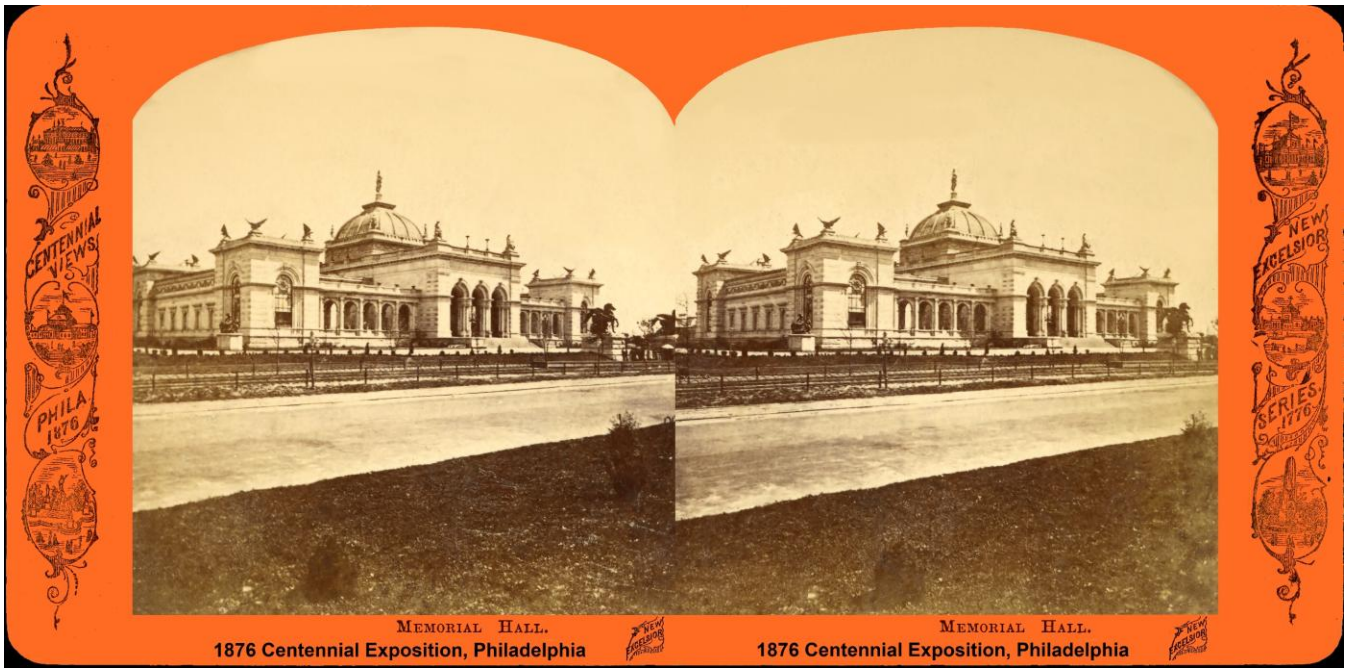
Margaret F. Foley (1827–1877) was an American sculptor who worked in a Neoclassical style. In addition to sculpture, she is known for cameo carving, medallion portraits, and direct carving.

Foley was born in northern Vermont in 1827 and grew up in a rural area in Vergennes, Vermont. She began with whittling and carving and became a self-taught prodigy in sculpture. The daughter of a farmhand, Foley worked as a maid in order to afford her schooling, and later became a schoolteacher. At the age of fourteen, Foley traveled to Lowell, Massachusetts to work in the spinning room of the Merrimack Corporation as a mill girl. While working at the mill, Foley began a career as a professional cameo carver in both shell and lava.

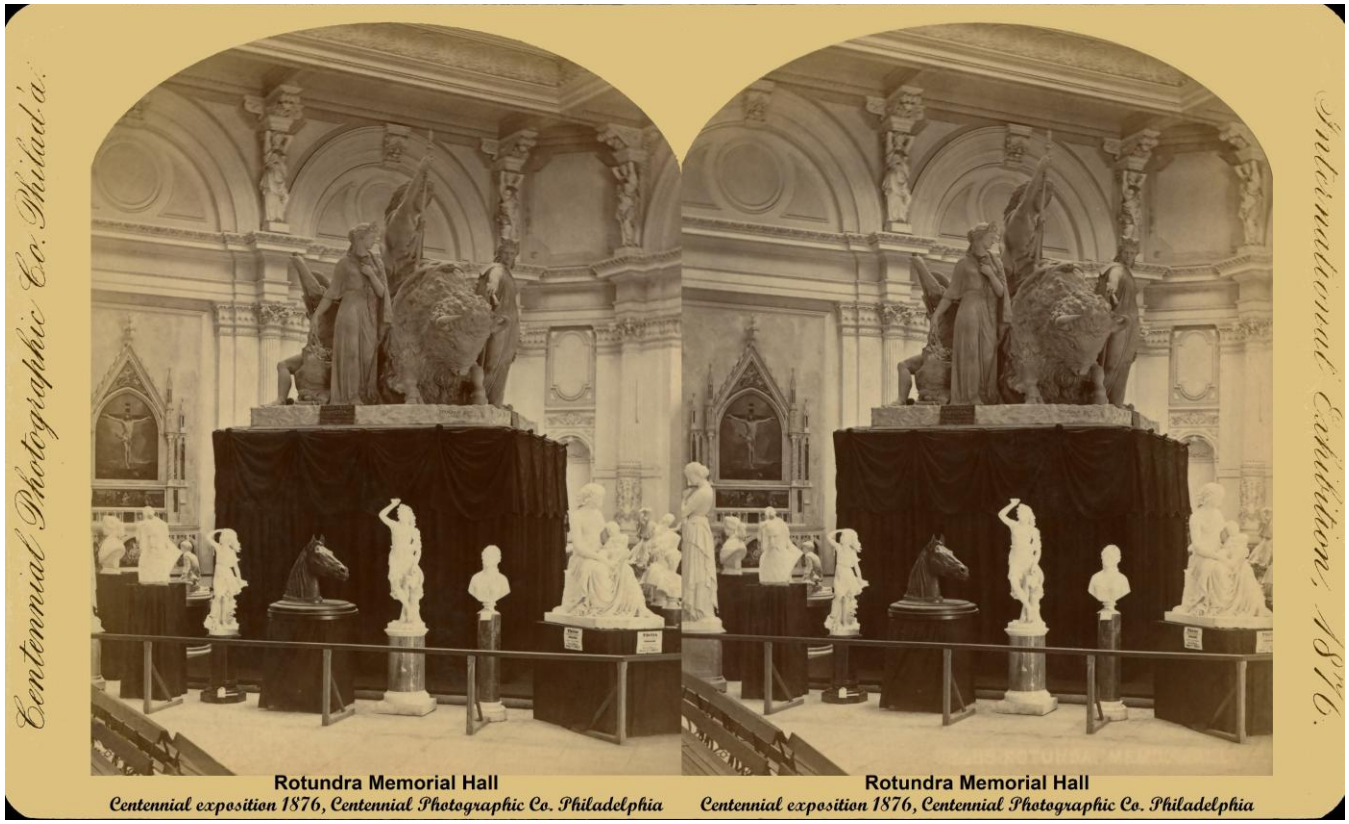
In 1860, with the assistance of a Vermont politician who recognized her talent, she emigrated to Rome to study and grow her career as a sculptor. As an artist from a working-class background without reliable support from wealthy patrons, Foley chose most of her subjects based on the demands of the art market. These included relief medallions, fancy pieces, and cameos, all of which appealed to American and British tourists.

Foley also sculpted biblical and historical subjects such as *Jeremiah* and *Cleopatra*, both of which were exhibited at the main Memorial Hall of the 1876 Philadelphia Centennial Exposition. Foley also exhibited a large fountain at the Exposition's Horticultural Hall, consisting of three children supporting a marble basin adorned with acanthus leaves (now in the Fairmount Park Horticultural Center in Philadelphia, Pennsylvania). Over the course of her career, she gained many commissions and praise for her "crisply delineated, noble style". (Wikipedia)

The Memorial Hall was primarily an art gallery constructed of brick, glass, iron ang granite covering 1.5 acres (0.61ha). It is the only surviving main building and is a children's Please Touch Museum.



The Memorial Hall (Wik)


Centennial Photographic Co. Phila'a.
Rotundra Memorial Hall
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Rotundra Memorial Hall
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
International Exhibition, 1876.

Mamorial Hall Rotundra (JC)

Upper statue title: "America, John Bell, Exhibitor: H. Doulton & Co." four female figures, one seated on a buffalo, Display sign: "Group United States Directing the onward course of America."

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Memorial Hall American Section
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Memorial Hall American Section
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Memorial Hall, American Section (JC)

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
The Tambourine girl
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
The Tambourine girl
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

The Tambourine Girl (LOC)
Unknown sculptor

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Water Babies (Sculptor: M. S. Gould)
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Water Babies (Sculptor: M. S. Gould)
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Water Babies, sculptor: M. S. Gould
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Water Babies, sculptor: M. S. Gould
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

The Water Babies, sculptor: M.S. Gould (LOC,JC)

This was probably inspired by Charles Kingsley's popular fantasy book "The Water-Babies". "**Charles Kingsley** (12 June 1819 – 23 January 1875) was an English clergyman, social reformer, historian, novelist and poet." (Wikipedia)

Joy (Delight - sculptor Raimondo Pereda (LOC)

Centennial Photographic Co. Philad'a.
Joy and Grief, sculptor-Raimondo Pereda
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Joy and Grief, sculptor-Raimondo Pereda
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
International Exhibition, 1876.

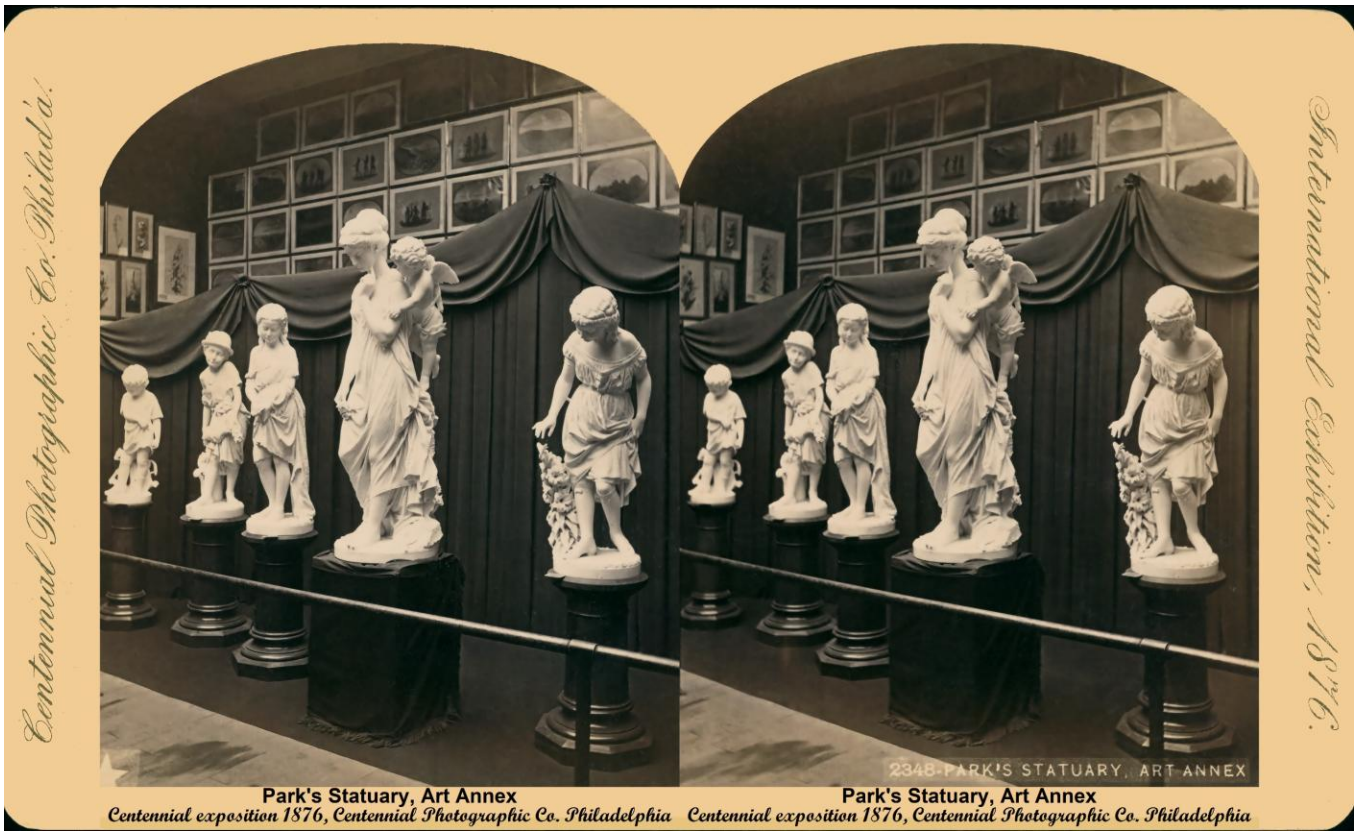
Joy and Grief (Sculptor: Raimondo Pereda) (JC)

"Delight" shows a child holding a live bird, while "A Child's Grief" shows a child holding a dead bird.
Raimondo Pereda (1840 in Lugano – 1915) was an Italian-Swiss sculptor who lived in Milan.

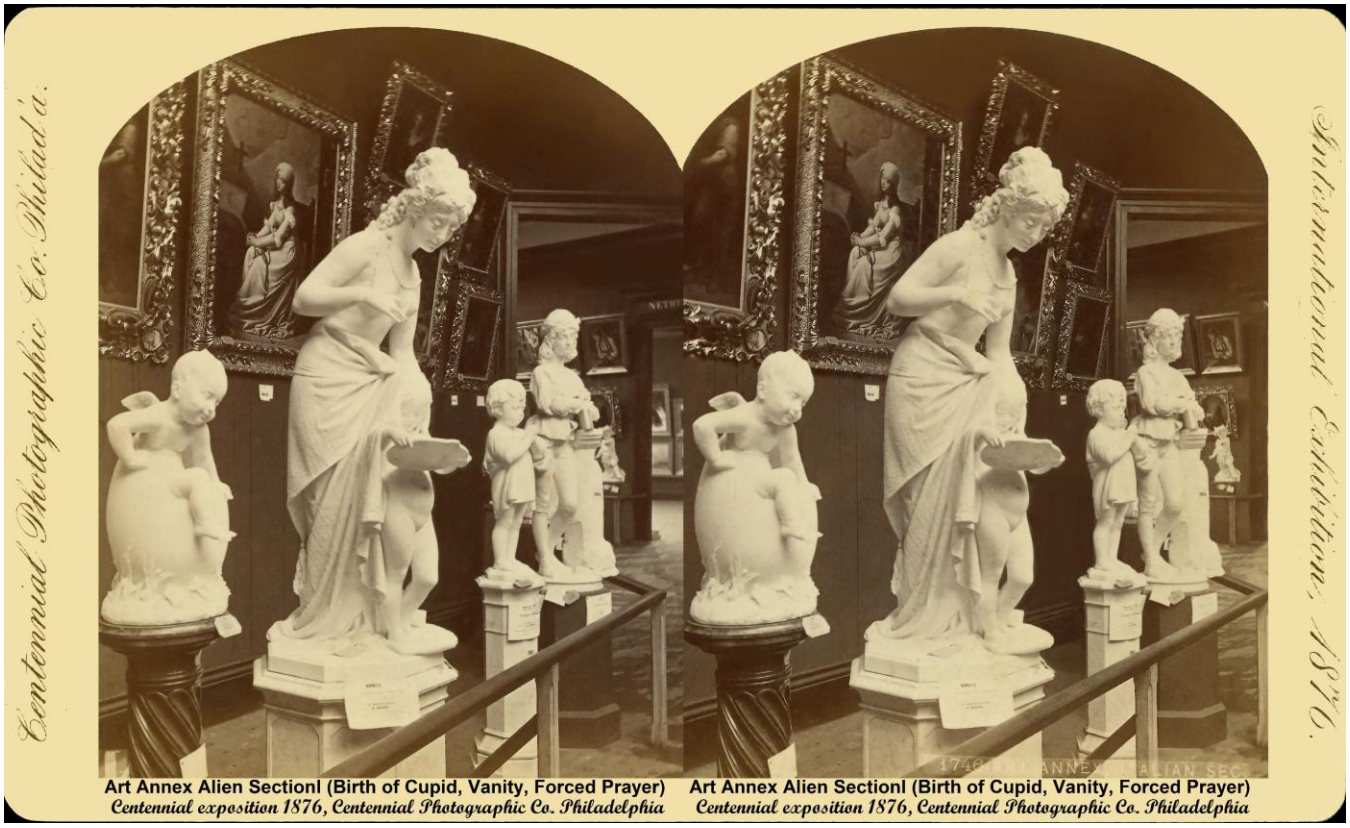
Centennial Photographic Co. Phila'a.
Art Annex, Italian Section (Young Bacchus, Angel Love)
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Art Annex, Italian Section (Young Bacchus, Angel Love)
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
International Exhibition, 1876.
Art Annex, Italian Section (Young Bacchus, Angel Love)

“Young Bacchus” by Vincenzo Ragusa: **Vincenzo Ragusa** (8 July 1841 – 13 March 1927) was an Italian sculptor who lived in Meiji period Japan from 1876–1882. He introduced European techniques in bronze casting, and new methods of modeling in wood, clay, plaster and wire armatures which exerted a significant role in the development of the modern Japanese sculptural arts.

The Love of Angels by Giulio Bergonzoli: **Giulio Bergonzoli** was a late nineteenth-century Italian sculptor. He belonged to the Modern Italian school of sculptors from Milan. His works include the marble sculpture "The Love Of Angels" (*L'Amore degli Angeli*), now on display at the Ranger's house, Greenwich, London as part of the Wernher collection.


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
2348-PARK'S STATUARY, ART ANNEX
Park's Statuary, Art Annex
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Park's Statuary, Art Annex
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Park's Statuary, Art Annex

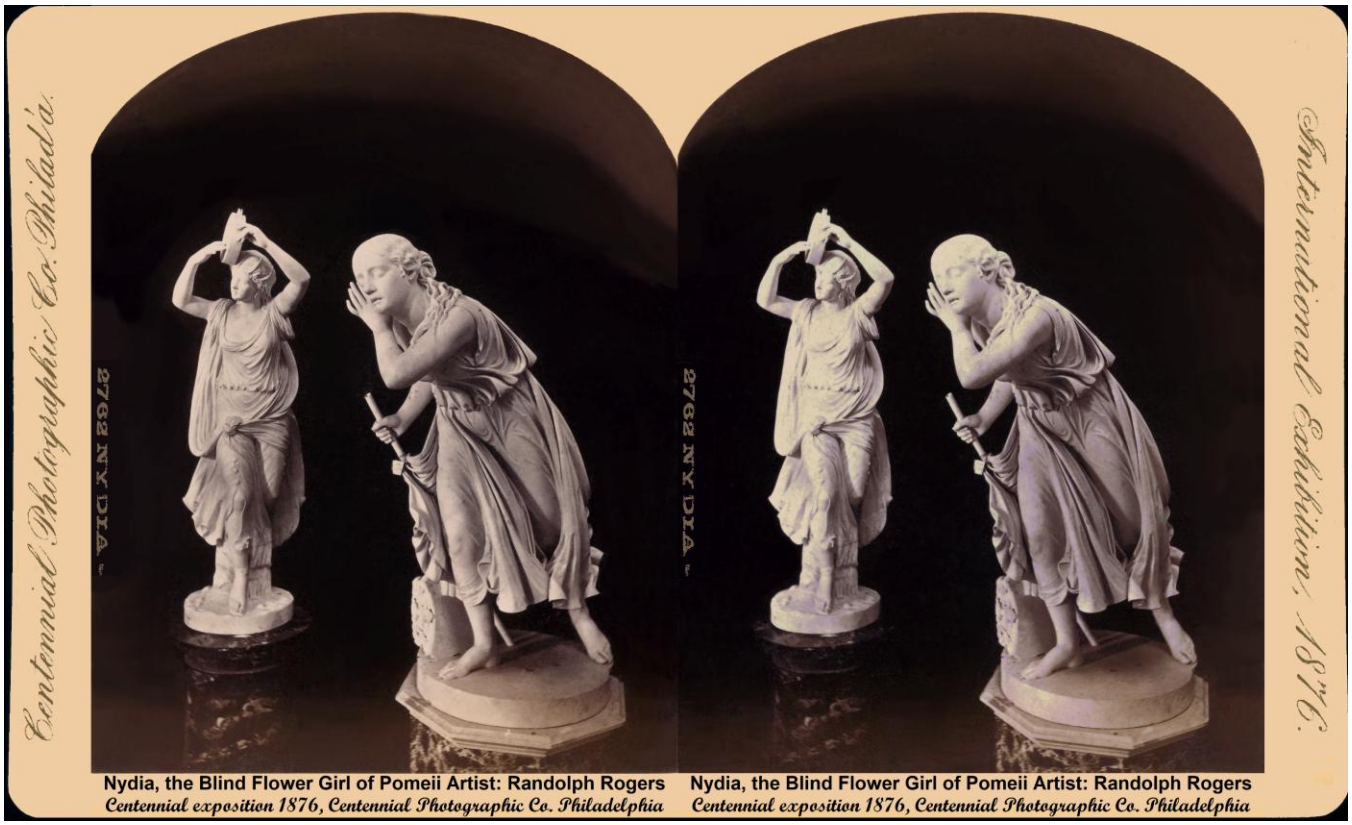

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Art Annex Alien Sectionl (Birth of Cupid, Vanity, Forced Prayer)
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Art Annex Alien Sectionl (Birth of Cupid, Vanity, Forced Prayer)
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Art Annex, Alien Section (Birth of Cupid, Vanity, Forced Prayer)

Adolphe Itasse's sculpture "The Birth of Cupid" shows him breaking out of his eggshell.
Adolphe Itasse (1829-1893) was a French sculptor from Lourmarin.
Vanity by an unknown artist shows a woman and nude small girl looking into a mirror.
Forced Prayer by Pietro Guarnerio (1842-1881) from Milan shows a boy with hands in prayer but a frown.

Centennial Photographic Co. Phila'd'a.
International Exhibition, 1876.
Flying Time
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Flying Time
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Flying Time (Fleeting Time - artist: Donato Barcaglia) (JC)

Donato Barcaglia (Pavia, 1849 –1930) was an Italian sculptor. He attended the courses of sculpture taught by Abbondio Sangiorgio at the Brera Academy in Milan. His first work at 17 years of age, was *Il Vendemmiatore*. Barcaglia established himself as a portraitist in the 1860s before devoting his energies in the following decade to genre sculpture, for which he achieved distinction at the international exhibitions held in Vienna in 1873 and Philadelphia in 1876. This later gave way to a more rigorous classical style both in public works and in the groups sculpted in the first two decades of the new century for tombs in the Cimitero Monumentale in Milan. (Wikipedia)


Centennial Photographic Co. Phila'a.
2762 NY DIA
Nydia, the Blind Flower Girl of Pomeii Artist: Randolph Rogers
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2762 NY DIA
Nydia, the Blind Flower Girl of Pomeii Artist: Randolph Rogers
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
International Exhibition, 1876.
Nydia, the Blind Fower Girl of Pompei (Artist: Randolph Rogers)

Nydia is a character from ***The Last Days of Pompeii*** in a novel written by Edward Bulwer-Lytton in 1834. Nydia is an enslaved blind flower seller in love with her master. She is shown during the Vesuvius eruption guiding her master and his lover to safety. She is using her hearing to find safety in the dark. The broken Corinthian column at her feet symbolizes her rise to power during the eruption. When she realizes her love is hopeless, she drowns herself.

This was a very popular sculpture sculpted in many sizes by Rogers.

The Women's Pavilion had exhibits created an operated by women. Some women had their artwork exhibited in other buildings. There seem to be few pictures of the interior.

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
2024-WOMAN'S PAVILION
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2024-WOMAN'S PAVILION
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
The Women's Pavillion (LOC)

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Women's Pavillion from Gallery
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Women's Pavillion from Gallery
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
The Women's Pavillion from Gallery (digital purchase)

The Death of Cleopatra, Sculptor: Edmonia Lewis
Photo-Mark Landon, Creative Commons 4.0
3D conversion- J. Clement 2026
The Death of Cleopatra, Sculptor: Edmonia Lewis
Photo-Mark Landon, Creative Commons 4.0
3D conversion- J. Clement 2026
The Death of Cleopatra (Wik)

The sculpture by Edmonia Lewis, in the Women's Pavillion, made a sensation. It shows Cleopatra just after death holding the asp. It is a conversion from a modern photo by Mark Landon. Historians consider the asp to be a myth and think she probably took poison. It resides in the Smithsonian after many years of neglect and vandalism, but finally restored.

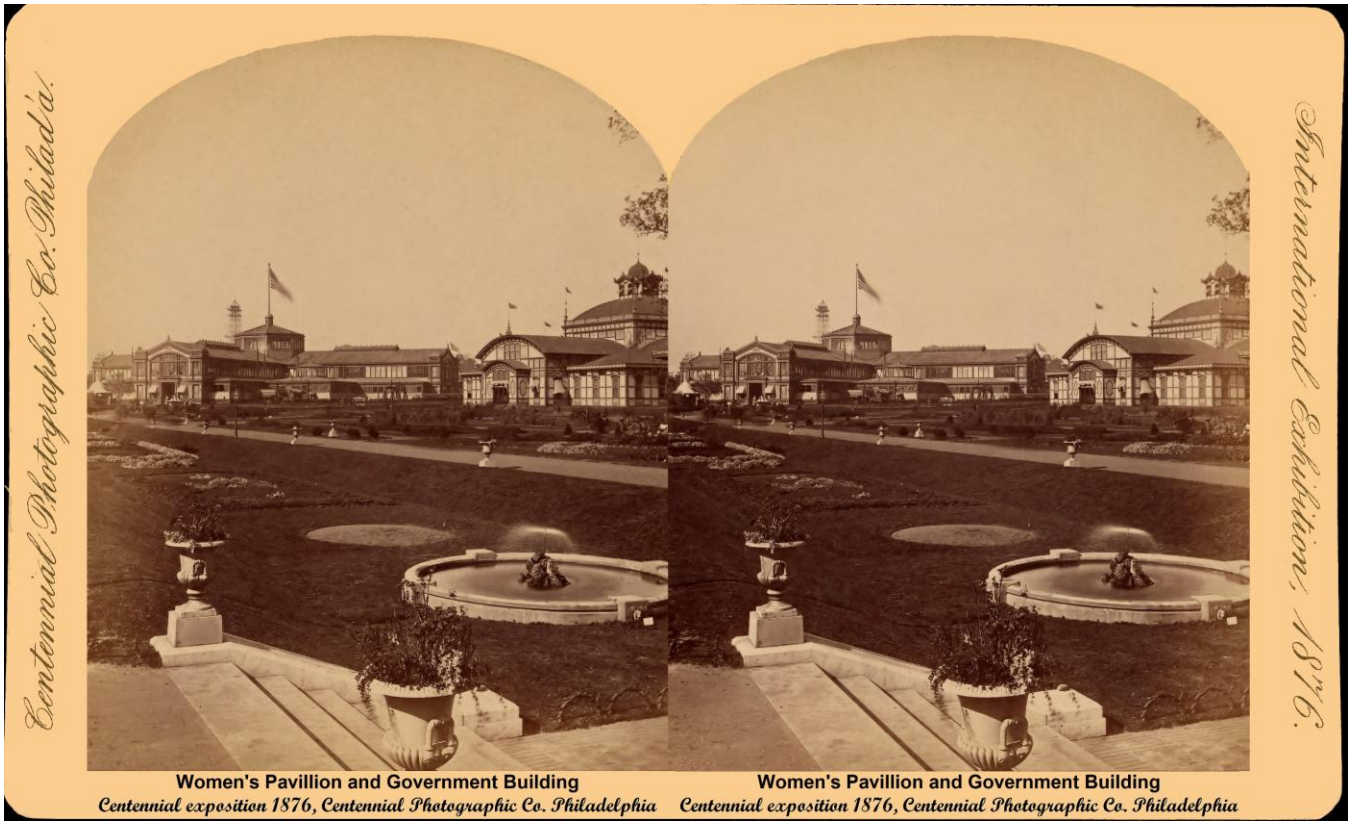
Mary Edmonia Lewis, also known as **"Wildfire"** (c. July 4, 1844 – September 17, 1907), was an American sculptor. Born in Upstate New York of mixed African-American and Native American (Mississauga Ojibwe) heritage, she moved to Rome, Italy in 1866, where she spent most of her career.

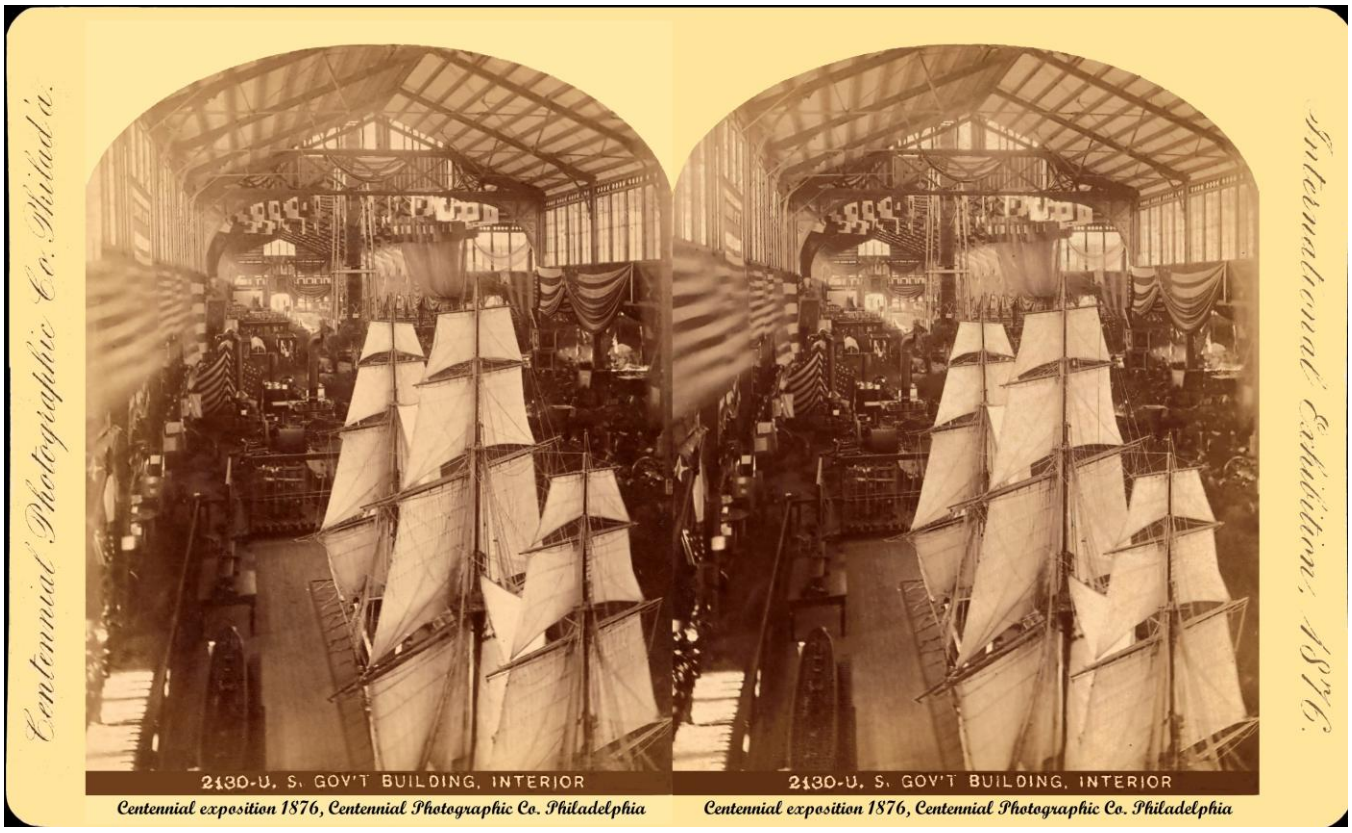
She was the first African-American and Native American sculptor to achieve national and then international prominence. She began to gain prominence in the United States during the Civil War; at the end of the 19th century, she remained the only Black woman artist who had participated in and been recognized to any extent by the American artistic mainstream.[2] In 2002, the scholar Molefi Kete Asante named Edmonia Lewis on his list of *100 Greatest African Americans*.

Her work is known for incorporating themes relating to Black people and indigenous peoples of the Americas into Neoclassical-style sculpture.

The Southern states prevented blacks from being on the centennial planning committee, but she was one of two blacks with exhibits. The exhibition basically was a celebration of white America.

The US Government building was a cross shaped building holding exhibits from various government departments. According to the Smitshonian the Smithsonian controlled 2/3 of the display space. The building was sold after the exposition was over but a similar building for the Smitshonian in Washingtin, DC was later constructed.


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Women's Pavillion and Government Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Women's Pavillion and Government Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
The Women's Pavillion and Government Building (LOC)

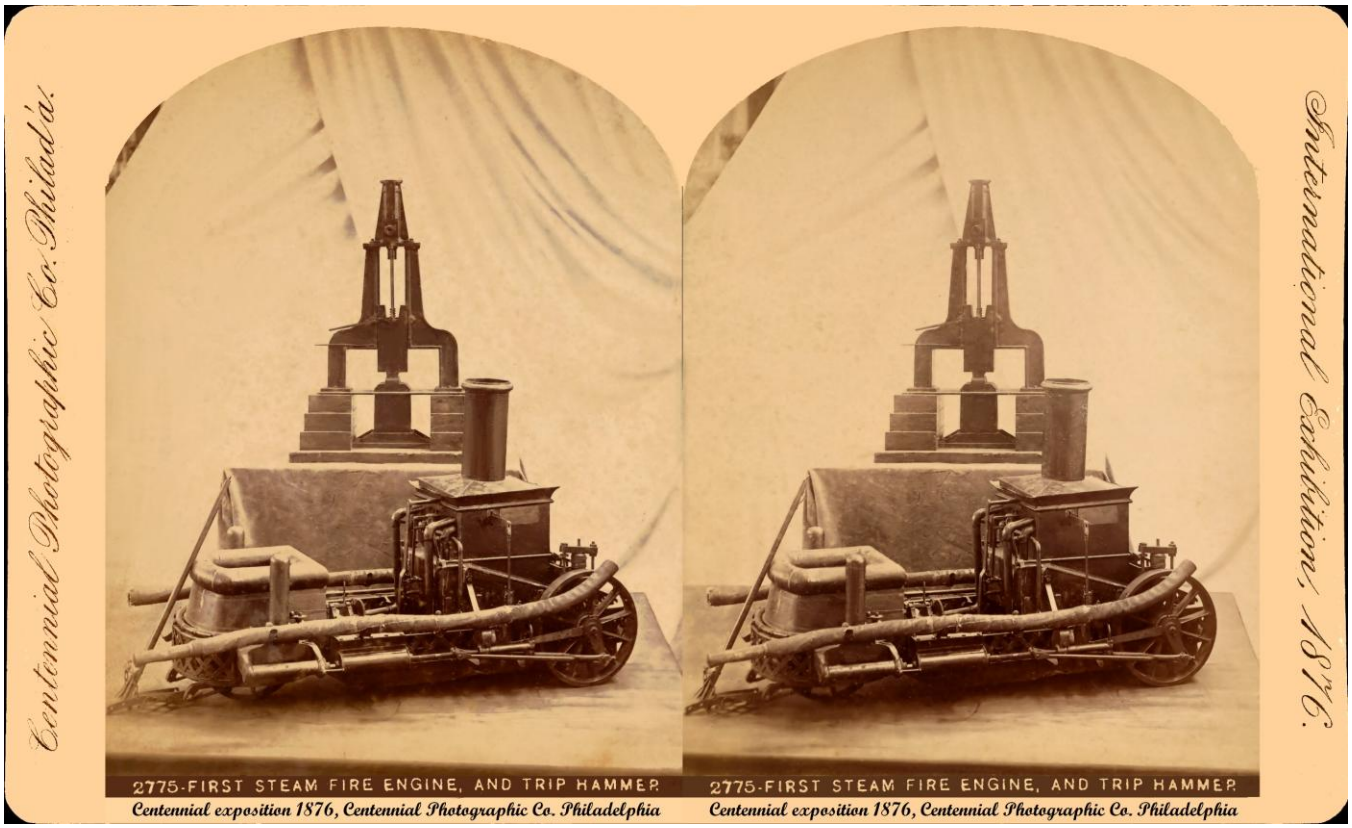

Centennial Photographic Co. Phila'd'a.
International Exhibition, 1876.
2130-U, S. GOV'T BUILDING, INTERIOR
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2130-U, S. GOV'T BUILDING, INTERIOR
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

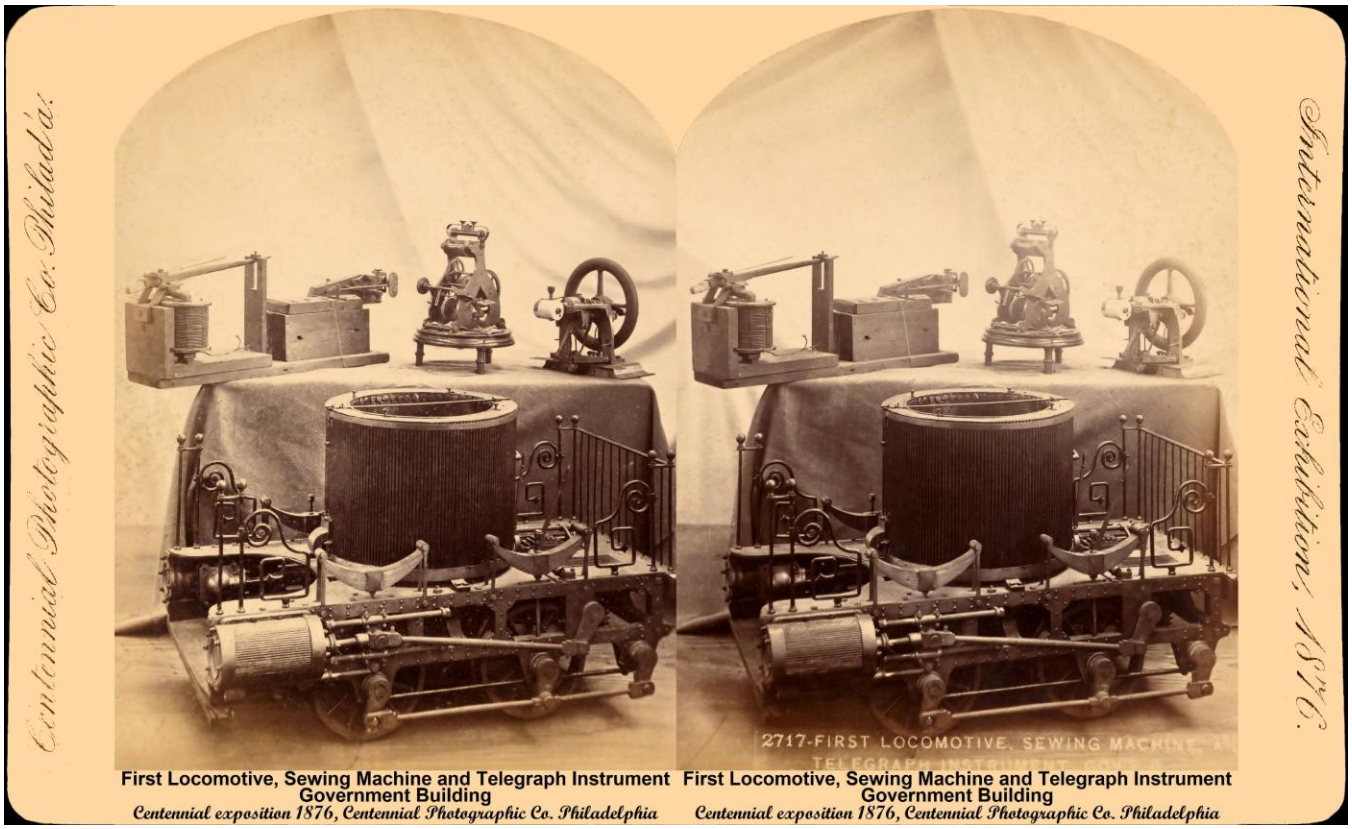
The Government Building Interior (LOC)

Centennial Photographic Co. Phila'd'a.
International Exhibition, 1876.
Government Building from West Gallery
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Government Building from West Gallery
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

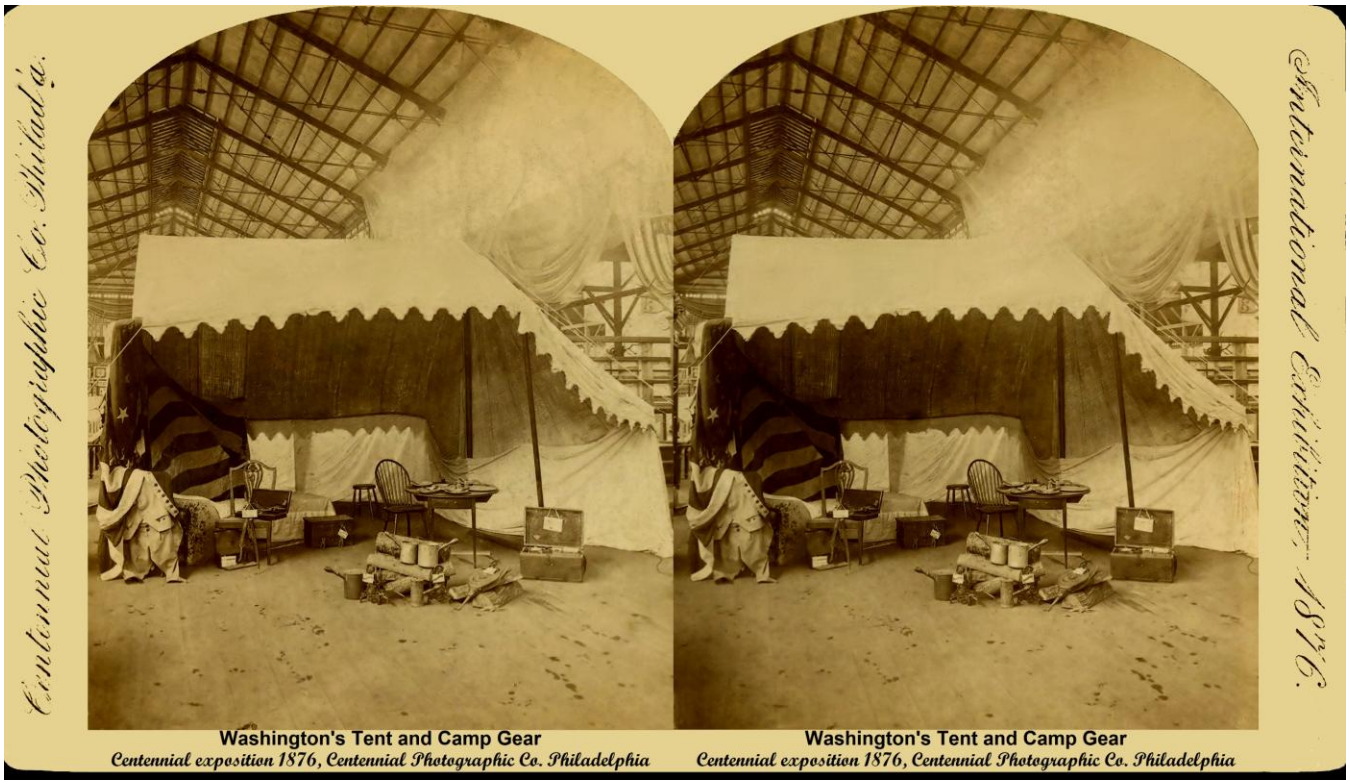
The Government Building from West Gallery (LOC)

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
2714-INDIAN WAR CANOE, GOV'T B.
Indian War Canoe possibly created by the Tlingit
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Indian War Canoe possibly created by the Tlingit
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Indian War Canoe (Possibly created by the Tlingit) (LOC)


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
2775-FIRST STEAM FIRE ENGINE, AND TRIP HAMMER.
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2775-FIRST STEAM FIRE ENGINE, AND TRIP HAMMER.
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
First Steam Engine and Trip Hammer (LOC)


Centennial Photographic Co. Phila'da.
International Exhibition, 1876.
2717-FIRST LOCOMOTIVE, SEWING MACHINE,
First Locomotive, Sewing Machine and Telegraph Instrument
Government Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
First Locomotive, Sewing Machine and Telegraph Instrument
Government Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

First Locomotive, Sewing Machine, and Telegraph Instrument (LOC)


Centennial Photographic Co. Phila'da.
International Exhibition, 1876.
Washington's Tent and Camp Gear
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Washington's Tent and Camp Gear
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

George Washington’s Tent and Camp Gear (LOC)

Centennial Photographic Co. Phila'a.
George Washington's Tea Set, Government Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2515-WASHINGTON'S TEA
GOV'T B.
George Washington's Tea Set, Government Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
International Exhibition, 1876.

George Washington’s Tea Set (LOC)

The Agricultural Hall "The third-largest structure at the exposition was Agricultural Hall. Designed by James H. Windrim, Agricultural Hall was 820 ft (250 m) long and 540 ft (160 m) wide. Made of wood and glass, the building was designed to look like various barn structures pieced together. The building's exhibits included products and machines used in agriculture and other related businesses" (Wikipedia)

Centennial Photographic Co. Phila'a.
603-AGRI: HALL FROM HORTI: HALL
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
603-AGRI: HALL FROM HORTI: HALL
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
International Exhibition, 1876.

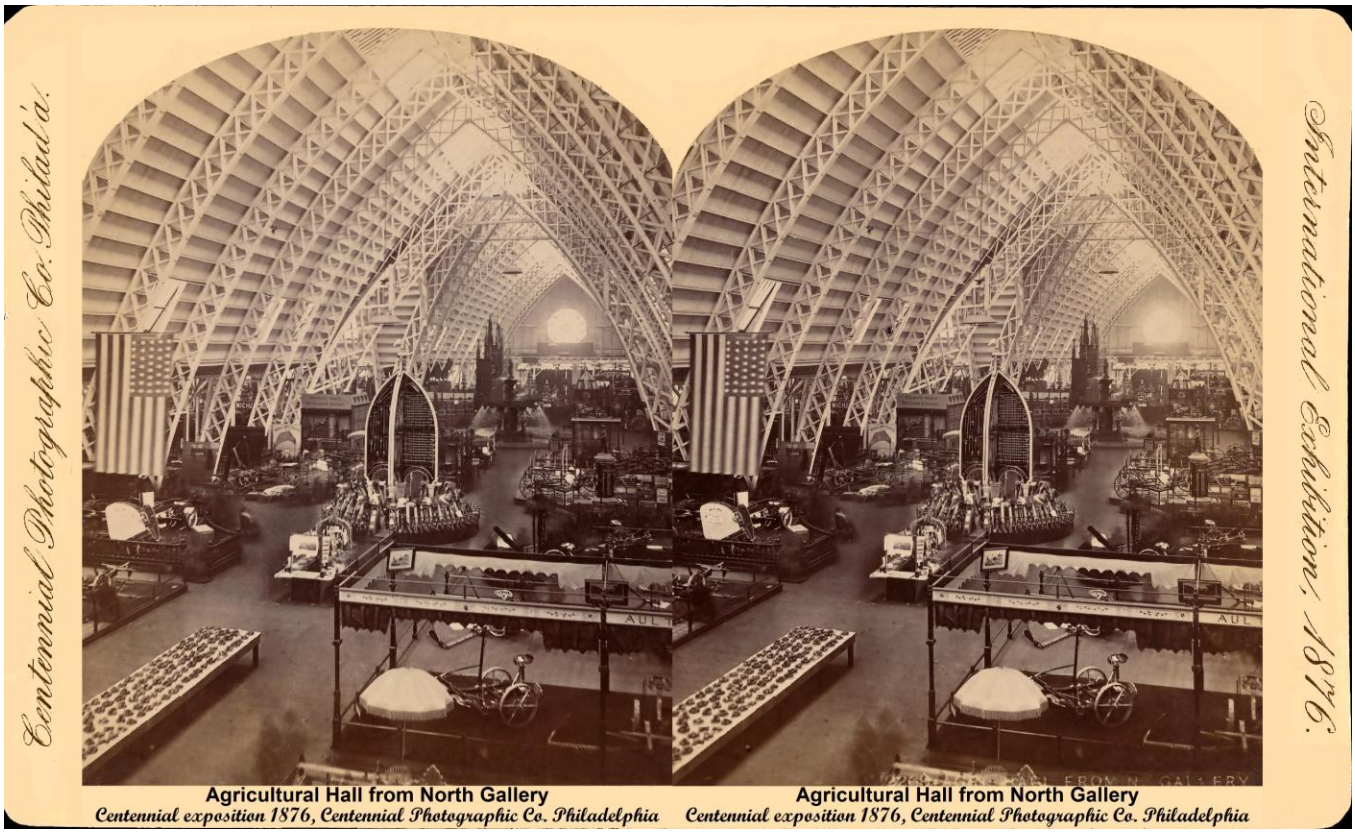
Agricultural Hall from Horticultural Hall (LOC)
The American Restaurant is in front of it.

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
CANADA
GEO. NEIGHBOUR & SONS.
BEE MIVES
Agricultural Hall Nave looking North
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Agricultural Hall Nave looking North
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Agricultural Hall Nave, looking North (LOC)

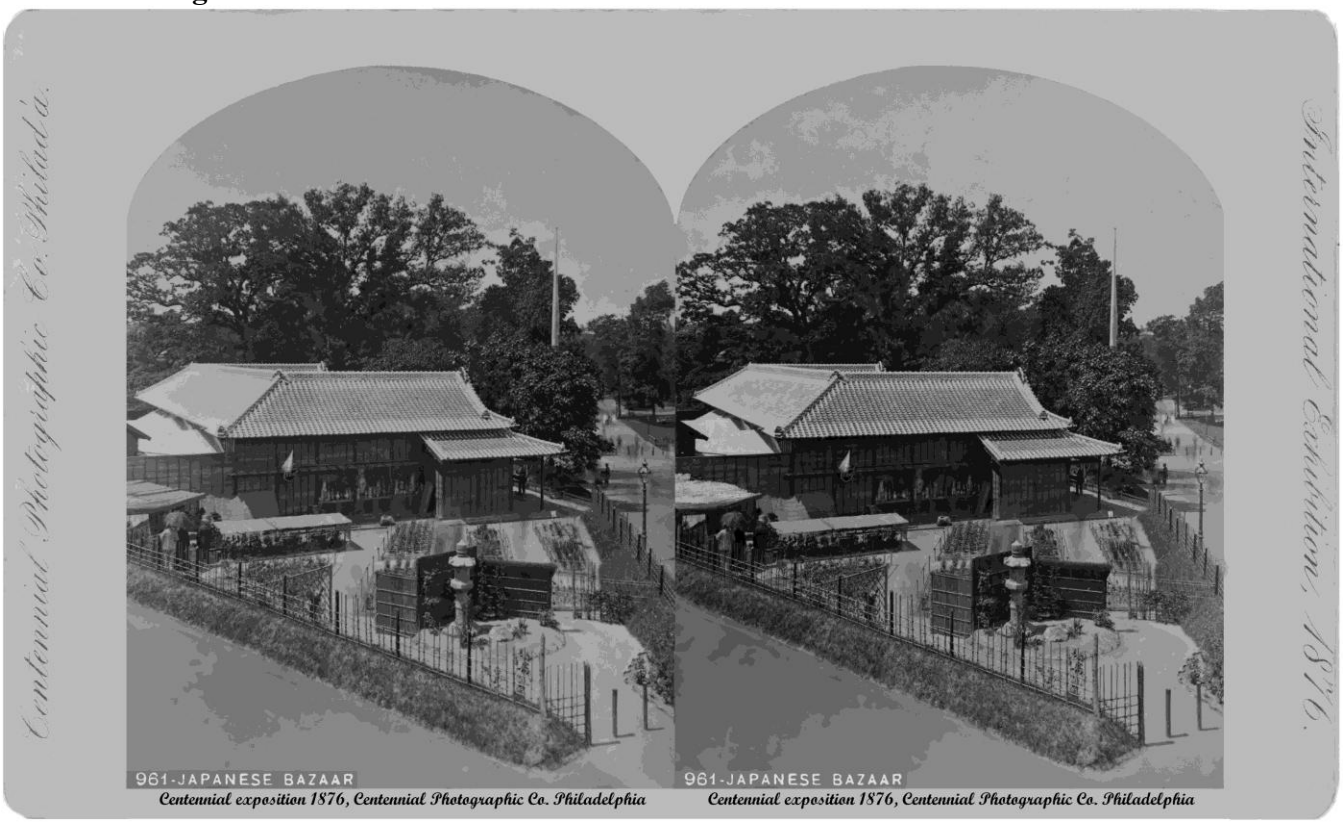
Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
CANADA
Agricultural Hall from South Gallery
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Agricultural Hall from South Gallery
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Agricultural Hall from South Gallery (LOC)


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Agricultural Hall from North Gallery
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Agricultural Hall from North Gallery
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Agricultural Hall from North Gallery (LOC)

Other Buildings


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
961-JAPANESE BAZAAR
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
961-JAPANESE BAZAAR
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Japanese Bazaar

Centennial Photo Company Studio (LOC)

Centennial Photographic Co. Phila'd'a.
International Exhibition, 1876.
2149-MEDICAL DEPARTMENT BUILDING
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2149-MEDICAL DEPARTMENT BUILDING
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Medical Department Building (LOC)

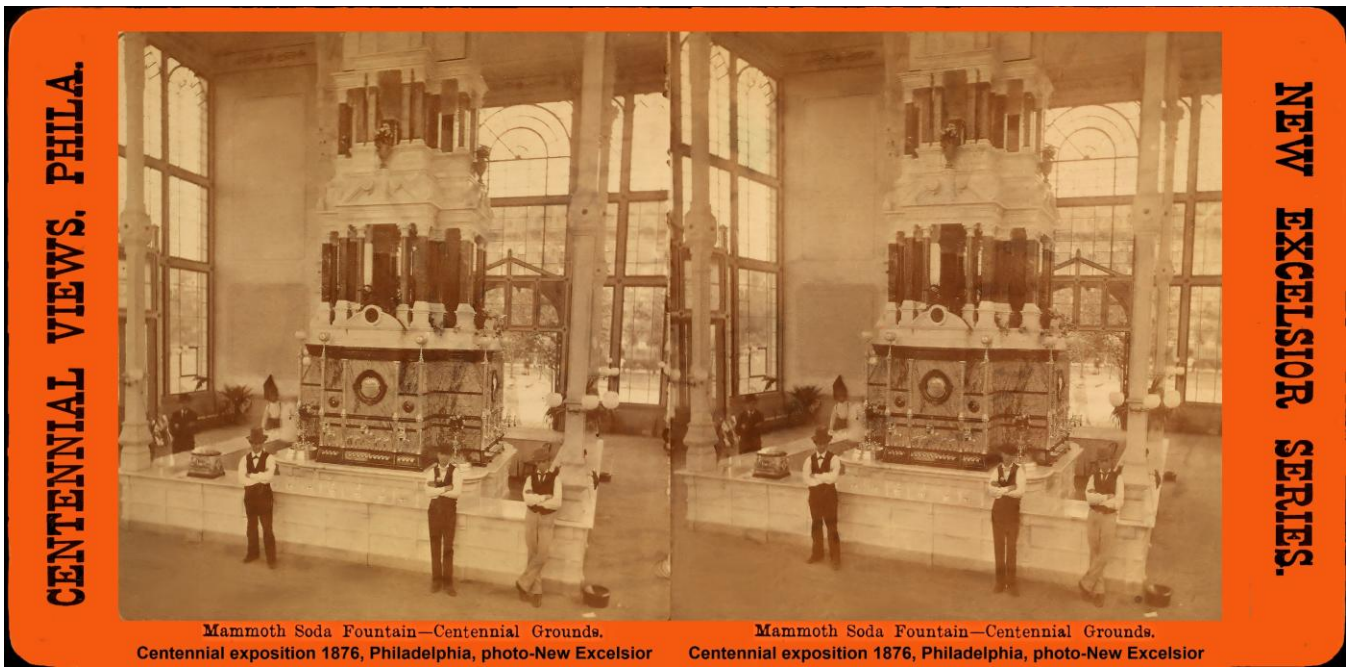
Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
English Government Building (Commissioner's office)
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
English Government Building (Commissioner's office)
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

English Government Building, Commissioners Office & Home (JC)

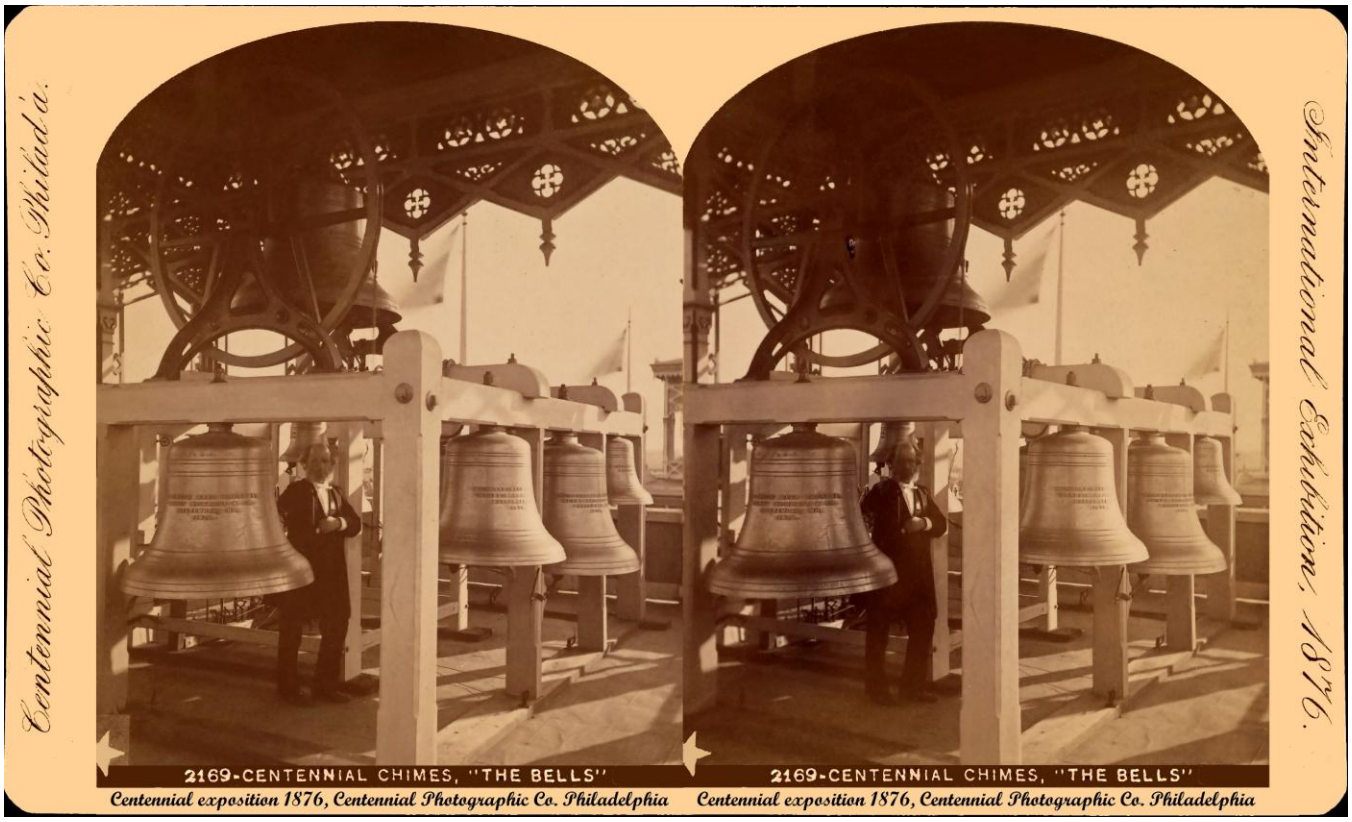
Exhibits on the Grounds

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
The Minute Man of 1776
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
The Minute Man of 1776
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

The Minute Man of 1776, Exhibitor:New England Granite Company, Hartford, Conn. (LOC)


CENTENNIAL VIEWS. PHILA.
NEW EXCELSIOR SERIES.
Mammoth Soda Fountain—Centennial Grounds.
Centennial exposition 1876, Philadelphia, photo-New Excelsior
Mammoth Soda Fountain—Centennial Grounds.
Centennial exposition 1876, Philadelphia, photo-New Excelsior

Mammoth soda fountain, Centennial Grounds (Wik)


Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
2169-CENTENNIAL CHIMES, "THE BELLS"
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2169-CENTENNIAL CHIMES, "THE BELLS"
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Centennial Chimes – The Bells (LOC)

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Light House and Fog Horn
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Light House and Fog Horn
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Light House and Fog Horn (WIK)

Centennial Photographic Co. Phila'd'a.
International Exhibition, 1876.
Musk Oxen of the Arctic Regions
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Musk Oxen of the Arctic Regions
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Musk Oxen of the Arctic Region (LOC)

Centennial Photographic Co. Phila'd'a.
International Exhibition, 1876.
2025-COLOSSAL HAND AND TORCH "LIBERTY"
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2025-COLOSSAL HAND AND TORCH "LIBERTY"
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Colossal Hand and Torch “Liberty” (LOC)

Piece from the unfinished Statue of Liberty, shipped in time for the Centennial.

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
General Washington's Carriage
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
General Washington's Carriage
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

George Washington’s Carriage (MountVernon.org)

This coach actually belonged to Washington's Philadelphian acquaintances Samuel and Elizabeth Powel and is likely a near duplicate of the coach owned by Washington as both vehicles shared the same coach maker.

The State Buildings Some Southern states did not contribute buildings because they were still recovering from the Civil War.

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
State Buildings, New Hampshire Day 7
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
State Buildings, New Hampshire Day 7
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

State Buildings on New Hampshire Day 7 (JC)

Vermont State Building (JC)

Connecticut State Building (WIK)

Connecticut State Building Interior
Centennial exposition 1876, Philadelphia
Connecticut State Building Interior
Centennial exposition 1876, Philadelphia

Connecticut State Building Interior (JC)
This was a poor quality stereoview

Rhode Island State Building (WIK)

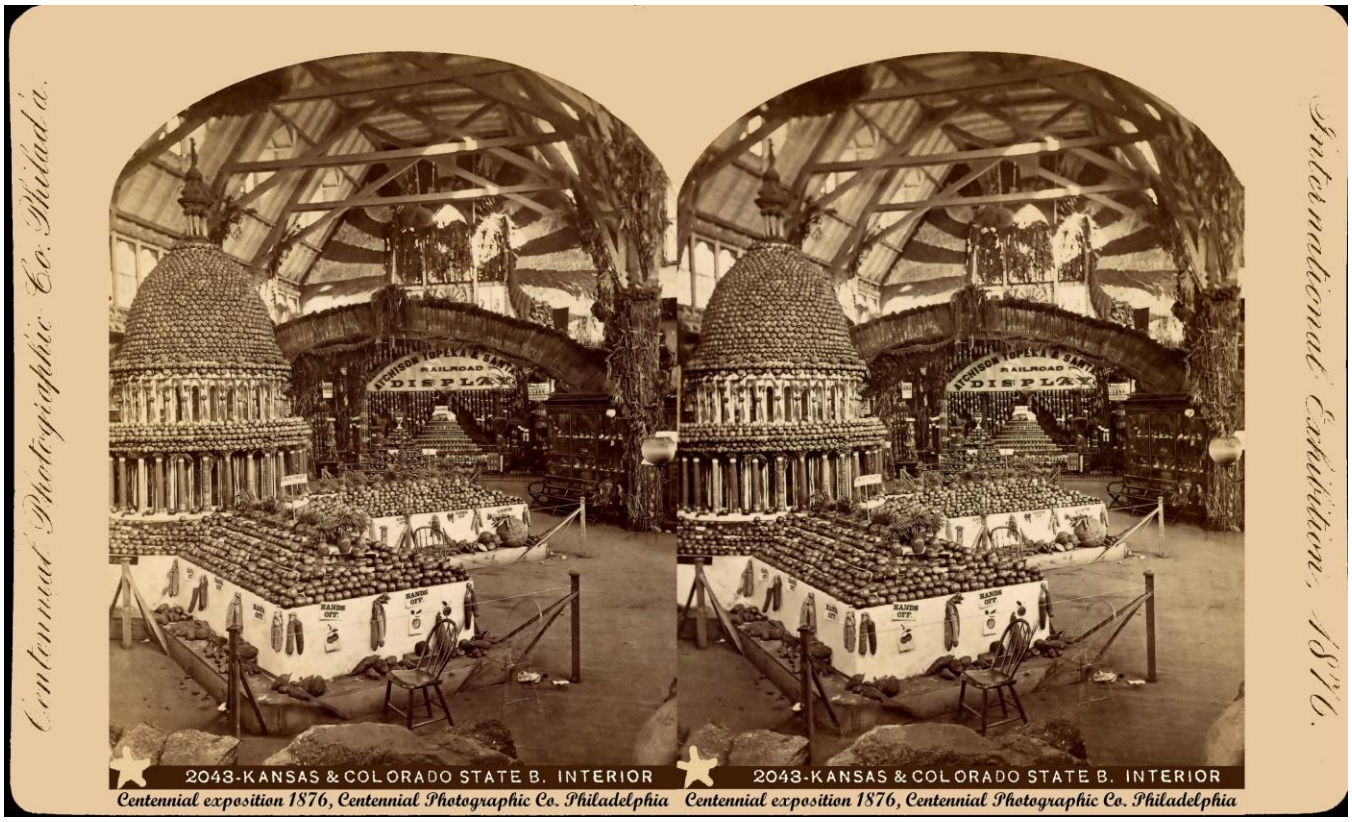
Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Massachussets State Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Massachussets State Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

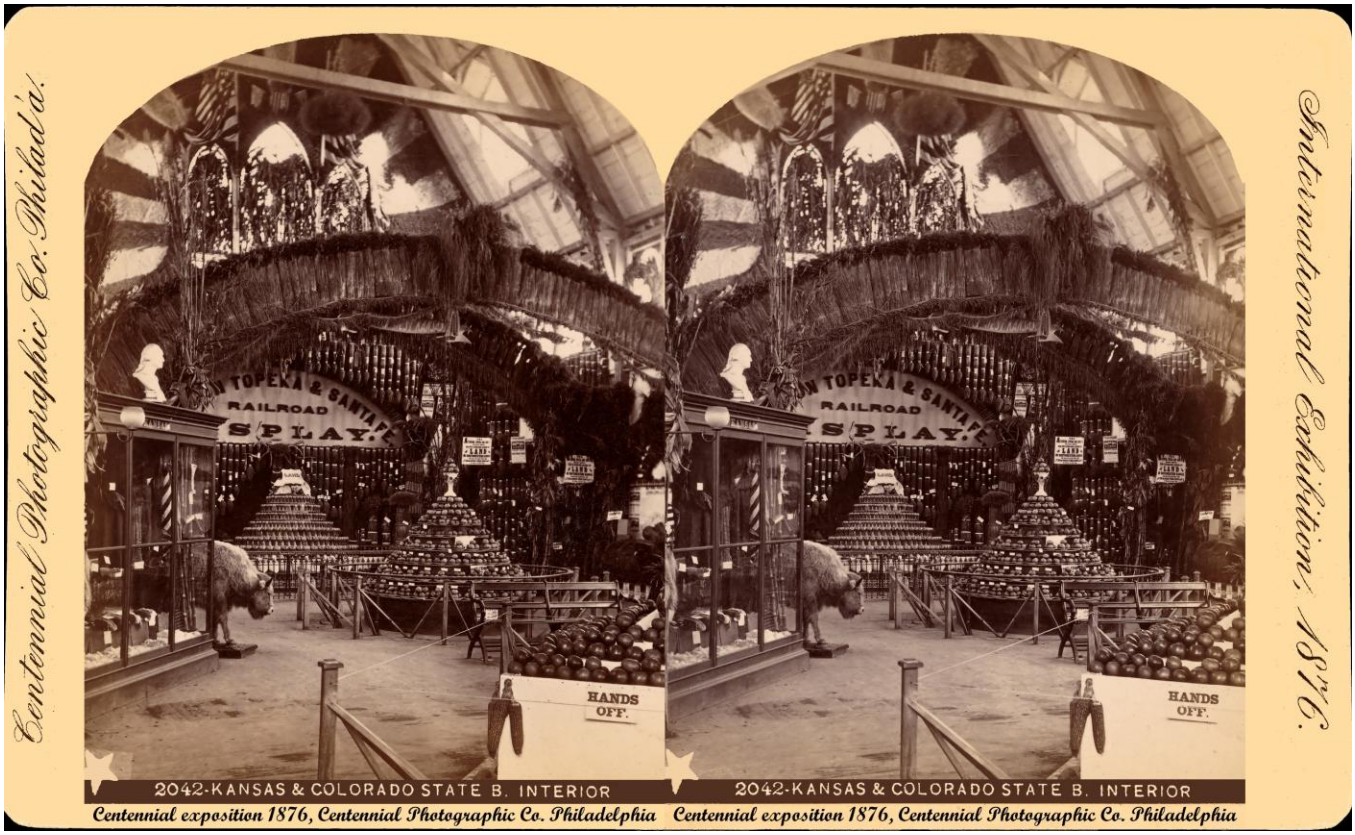
Massachussets State Building (JC)

Centennial Photographic Co. Phila'd'a.
International Exhibition, 1876.
Iowa State Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Iowa State Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Iowa State Building (JC)

New Jersey State Building (JC)


Centennial Photographic Co. Philad'a.
International Exhibition, 1876.
2043-KANSAS & COLORADO STATE B. INTERIOR
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
2043-KANSAS & COLORADO STATE B. INTERIOR
Centennial exposition 1876, Centennial Photographic Co. Philadelphia


Centennial Photographic Co. Philad'a.
International Exhibition, 1876.
HANDS OFF.
2042-KANSAS & COLORADO STATE B. INTERIOR
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
HANDS OFF.
2042-KANSAS & COLORADO STATE B. INTERIOR
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Kansas & Colorado State Building Interior (LOC)

International Exhibition, 1876
Centennial Series, Philad'a.
1876 Centennial Exposition Missouri State Building
1876 Centennial Exposition Missouri State Building

Missouri State Building (WIK)

New York State Building (LOC)

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Wisconsin State Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Wisconsin State Building
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Wisconsin State Building

Centennial Photographic Co. Phila'a.
International Exhibition, 1876.
Ohio State Building - still standing in 2026
Centennial exposition 1876, Centennial Photographic Co. Philadelphia
Ohio State Building - still standing in 2026
Centennial exposition 1876, Centennial Photographic Co. Philadelphia

Ohio State Building – still standing in 2026

All the other state buildings were either demolished or moved to other locations.

Stereo Viewing

The pictures in this document can be printed 7 inches wide for viewing in an old Holmes-Bates viewer. They can be cropped to just the picture and subtitle for viewing in other types of viewers such as the Loreo Max which accepts 6 inch wide stereo pictures. The Owl viewer can also be used for viewing these pictures, but if the width of the two images is over 5.5 inches there may be some distress when looking at the distant objects. The Owl viewer cannot accommodate images of objects spaced more than 6 inches apart, while Holmes and Loreo viewers both can. The solution for the Owl viewer is to reduce the card size so the image width is only 5.5 inches.

The various stereoviews on the web have been scanned at different resolutions. The purchased orgingal cards were scanned at 1200 dpi, and the LOC at lower values. Most of the Wikimedia views were at much lower resolution so they were upscaled 2X.

This is a work in progress and will be altered in the future.

J. Clement